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Збірник наукових праць

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У збірнику висвітлюються актуальні питання теорії та історії української і світової культури, теоретичні та творчі проблеми розвитку мистецтва у сучасних умовах.

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ДИЗАЙН

АУДІОВІЗУАЛЬНЕ МИСТЕЦТВО

THE CULTURAL WORK OF OLGA BENCH: CONDUCTOR, MUSICOLOGIST, PROFESSOR, PUBLIC FIGURE

Iryna Bermes

DSc in Art Studies, Professor,
ORCID: 0000-0001-5752-9878, irunabermes@ukr.net,
Ivan Franko Drohobych State Pedagogical University,
24, Ivana Franka St., Drohobych, 82100, Ukraine

The purpose of the article is to reveal the main stages of the life and work of the famous Ukrainian cultural figure, musicologist, conductor, teacher, diplomat Olga Bench. The research methodology includes biographical, systematic, interviewing methods, which made it possible to highlight the versatile activities of a person who is concerned about national culture, education, and the image of Ukraine in the world. The scientific novelty of the article lies in the fact that for the first time the life and work of Olga Bench is revealed in today's realities. The materials of the study of professional, scientific, pedagogical, creative, administrative activities of O. Bench, which form a cultural aura of positive ideals important for the current situation in the Ukrainian society, have been introduced into scientific circulation. Conclusions. The determining factor in the formation of O. Bench's personality was family upbringing and traditions based on deep national principles, musical environment, a number of talented teachers. A spiritually rich world and high national consciousness, active citizenship have become the foundation of personal development and creative realisation in the musical, educational, diplomatic, and administrative spheres. The life and work of Olga Bench is an example of serving the national culture, which is inextricably linked with educational and cultural processes in the modern Ukrainian area, the formation of a positive image of Ukraine in the world.

Keywords: Olga Bench; life and work; cultural figure; diplomat; conductor

Introduction

As a creator of the cultural environment, a person is also a bearer of certain national traditions, especially when referring to a creative person. It is well known that the study of the life and work of cultural figures is a necessary component of studying the spiritual life of society.

Olga Bench stands out among Ukrainian figures whose work led to the rise of national culture. Her activities were most clearly manifested during the period of Ukraine's independence, which led to the rise of spiritual and artistic culture. The country's in-

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tellectual elite and artists were inspired by the idea of national identity, which arose at that historical moment, and were looking for their own way to contribute to the development of Ukrainian cultural life. Having sufficient life and pedagogical experience, a creative and emotional resource, O. Bench became actively involved in this work. Her initiatives are marked by high civic, moral, and aesthetic dimensions.

Recent research and publications analysis. It should be noted that not much has been written about O. Bench. Basically, there is some information in the *Encyclopedia of Modern Ukraine* (author L. Kyianovska) (2003), the *Encyclopedia Britishpedia. Osobnosti Ceskej a Slovenskej republiky* (2018, 2019, 2020), *Musicological portal*, the bibliographic index of *Musical Ternopil region* (compiled by V. Myskiv et al.) (2008); the work "Gender features of the diplomatic service in Ukraine and the world" (Zakharova & Martseniuk, 2015); the article by H. Kryshtal (2018) "There was a report on Lemko culture in Canada", published in the Ukrainian newspaper *Svoboda* (11/06/2018) and the article by A. Kissova, A. Smihulova "Bravo pani konzulka", published in the journal *Presovsky Vecernik* (9/09/2011), *Scientific elite of Ukraine* (2020); the review by O. Kozarenko (2004) "The phenomenon of one fate" (about Olga Bench's new book *Pavlo Muravskyi. The phenomenon of one life*, and the interview with N. Bilotserkivets, published in the journal *Ukrainian culture*. The breadth of O. Bench's scientific, creative, and administrative interests and the implementation of many successful ideas escaped the attention of scientists. So, this became the author's motivation to collect and analyse the information about the modern Ukrainian figure.

Purpose of the article

The purpose of the article is to reveal the main stages of the life and work of the famous Ukrainian cultural figure, musicologist, conductor, teacher, diplomat Olga Bench. For the first time the life and work of Olga Bench is revealed in today's realities. O. Bench is an extraordinary person. With her life, ability to work, interest and conviction, she defends her principles, gives courageous assessments of the modern, difficult socio-cultural circumstances, and is sensitive to the problematic issues of Ukrainian culture and education. Through her professional, scientific, pedagogical, creative, and administrative work, O. Bench forms a cultural aura of positive ideals that are important for the current situation in Ukrainian society.

Main research material

Olga Bench is a professor, conductor, musicologist, diplomat, Honoured Artist of Ukraine, People's Artist of Ukraine, Deputy Minister of Culture and Arts of Ukraine (2005–2010), Consul General of Ukraine in Presov, Slovak Republic (2010–2015), Professor of the Catholic University in Ruzomberok (Slovak Republic), Rector at the Kyiv Academy of Arts, member of the National Union of Composers of Ukraine, cultural and public figure, expert of *Ukraine Speaks* TV show. She is a laureate of the M. Lysenko Award, the National All-Ukrainian Music Union Award, the All-Ukrainian Award "Woman of the Third Millennium" in the nomination Rating, the Pride of Truskavets

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Award in the nomination Ambassador of Truskavets – 2017, awarded the order of St. Nicholas the Wonderworker 3ᵈ degree, Queen Anna Yaroslavna, numerous diplomas, and prizes.

It should be noted that Olga Bench is concerned about the development of culture as a national phenomenon, a carrier of national, ethnic, regional features; the national characteristics of art education as one of the important means of developing and forming a harmonious personality. O. Bench pays attention to the cultural and political situation in Ukraine, those segments of cultural life where political influence would be appropriate and meet the interests of society. She always responds to current topics of public life with deep reflections that arouse interest not only in the scientific community but also in the general public. As a person devoted to the issues of the historical and cultural heritage of Ukraine, she carefully preserves the artefacts of Lemko culture, because she is a representative of this sub-ethnic group.

Olga Bench was born in the Ternopil region, in the picturesque village of Hutysko, Berezhanskyi district, where her parents and the entire Bench family were deported from the village of Vilka in the Lemko region (now Poland) after World War II in 1945. Here, in the village, where the evicted dynasties of prominent Lemko carvers — Orysyk, Odrekhivskyi, Sukhorskyi, Berdal, Bench, Mykhailyshyn, Stetsiak, Iliash, Dolynskyi, etc. — lived, she learned the "secrets" of the creative work of the masters, which were reflected in the unique works of their hands. Beautiful nature, picturesque landscapes, Lemko songs and characteristic dialects are the particular ethnic environment that was formed not only by her parents but also by her fellow villagers. O. Bench inherited from them examples of the original colourful traditional Lemko culture: "The roots of the spiritual progress of each person are laid in childhood when memory clearly captures the whole world around us, in which the worldview and world experience of all things are formed. Therefore, these first later become one of the main factors in the formation of values of the individual" (Saint-Exupéry, 2003, p. 35)

The world of the mentality of the big Bench family, in which O. Bench was the youngest, was distinguished by high spirituality, education, love, sincerity, and respect. Family upbringing, in which, according to M. Stelmakhovych (1993), the leading role belongs to "parents and native (mother) tongue" (p. 15), their respect for folk traditions and customs was transferred to O. Bench and aroused love for them, most of all for the songs. The Lemko songs performed by her parents and fellow villagers, heard and recorded in her childhood memory, captivated the girl, she willingly sang them, developing her musical talent. It was under these circumstances that Olga Bench's main socio-cultural guidelines were laid down: she learnt Ukrainian cultural traditions from her environment.

Since her father was a well-known carver, a graduate of the Rymanow School of woodcarving, founded by the countess A. Potocka, and dreamed of having favourable conditions for doing what he loved, the family decided to move to the resort town of Truskavets. Here O. Bench graduated from secondary and music schools and entered the Drohobych State Music School (choral conducting department). This educational institution was a "forge" of professional music training; the institution where the "spirit" of high art always prevailed, there was an active creative life, and students were involved in many performing groups not only acquiring practical skills and abilities but also improving them.

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O. Bench immediately joined the work, worked hard on herself. In addition, she studied in the class of well-known conductors-teachers V. A. Hushchak (conducting) and O. I. Tsyhylyk (choral class). "Perseverance, diligence in learning, the ability to set goals and achieve the desired result immediately distinguished a capable student from others" (Bermes, 2021, p. 107). Noticing O. Bench's talent and great desire to learn the "basics" of conducting art, teachers set increasingly complex artistic and technical tasks for her, and expanded her repertoire palette. There is reason to believe that the hard work of the student and her mentors, who had good understanding of the methodology and a pedagogical talent, brought positive results. O. Bench recalls the Drohobych period with gratitude: "These were the happiest years of study, teachers were creative and inspired, devoted to their vocation, everything was real, natural and deeply human!" (O. Bench, personal communication, 2020).

After 4 years, O. Bench acquired a thorough knowledge, skills and abilities, graduated from the school with honours and received a recommendation for the admission to the Mykola Lysenko Lviv National Music Academy. Having successfully passed the entrance exams, O. Bench became a student of the conducting faculty. In the 70s, masters of musical art, famous musicians and teachers worked in this institution: the founder of the Lviv conducting school M. Kolessa, his students Yu. Lutsiv, M. Antkiv, Ye. Vakhniak, I. Nebozhynskyi, B. Zavoiskyi, O. Sotnychuk, L. Bober and others, who gave the highest training to talented young people. O. Bench was assigned to the class of professor Yu. Lutsiv, one of the most prominent representatives of the Kolessa school.

"Professor Yu. Lutsiv demanded that students understand the essence of music as a living intonation process, and not as a fixed structure. For the professor, the technique of conducting was a means of embodying the content of music… Yu. Lutsiv never honed the technique in isolation from the music, the student did it independently, when comprehended the figurative concept of the work. Yu. Lutsiv focused on the logic of imaginative development of the composition, a clear distribution of its emotional peaks" (O. Bench, personal communication, 2020).

At the time of O. Bench's studies, musicians-teachers of high spiritual culture Ye. Kozak, A. Kos-Anatolskyi, V. Flys, L. Yarosevych, T. Konovart, and others taught at the conducting faculty, they skilfully passed on their thorough knowledge to students. Communication with these people enriched the inner world of the gifted student, and contributed to her proper professional development.

During her studies at the conservatory, she maintained close relations with famous Lviv artists: People's Artist of Ukraine, Professor M. Ya. Baiko and her husband, the outstanding sculptor V. P. Odrekhivskyi. In this creative family, where the values of kindness and beauty prevailed, the continuity of the traditions of Lemko culture was preserved, where it was possible to hold conversations on forbidden topics, the "Ukrainian soul" and the character of O. Bench were strengthened.

The formation of the professional career of the activist falls on the beginning of the 1980s. The individual and personal worldview was formed in the process of pedagogical work at the departments of orchestral conducting and folk instruments of the Kharkiv Institute of Culture. This is where O. Bench's professional development took place, where she managed to declare her high creative potential as a teacher and conductor.

However, her perseverance and firmness of purpose, the inexhaustible artistic enthusiasm pushed her to search for new phases in professional growth. She entered the

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assistantship-internship at the P. Tchaikovsky Kyiv State Conservatory in the class of L. Venedyktov. An outstanding master interpreter, choral conductor, a person of high general and musical culture, Professor L. Venedyktov "… never imposed his will., …always gave a wise advice" (Malyshko, 2006, p. 32). He constantly emphasised: "the difficulty of choir work lies precisely in the fact that it is necessary to tune human souls, and not the strings of instruments" (Stepanchenko, 1994, p. 10). Bench's internship with a well-known artist gave her professional maturity, introduced new creative and methodological segments into the individual conducting style, demonstrated the rise of artistic potential. However, this was not enough for O. Bench, her curious nature sought to "support practical skills with solid theoretical knowledge" (Bermes, 2021, p. 108).

The desire to theoretically generalise her ideas prompted O. Bench to proceed with postgraduate studies at the Department of Music Theory of the Kyiv Conservatory. It is worth noting that the foundation of future scientific work was laid in the Lviv Conservatory by successful reports at all-Ukrainian scientific conferences (Odesa, Kyiv). During her postgraduate studies, she won 2nd place at the All-Union Scientific Conference in Kazan (Tatarstan), which was chaired by M. Tarakanov.

She wrote her dissertation on "Choral Culture of Ukrainians in the Aspect of Performing Folklore" under the supervision of professors O. Murzina and N. Horiukhina, successfully defended it in 1990, receiving the PhD degree in Art Studies. Since then, she has been engaged in scientific work, she wrote more than 100 articles, the subject of which impresses with the breadth of interests and awareness in the field of music and culture.

Success in the scientific and conducting spheres, communication with well-known scientists and musicians expanded the intellectual and creative horizons of O. Bench, and at the same time stimulated her to reach new heights. And this became an important factor for the invitation to work at the Kyiv Conservatory. Olga Bench went from being a teacher to a professor, taught conducting, and lecture courses, worked with the student choir side by side with P. Muravskyi.

Having sufficient potential, O. Bench successfully combines pedagogical activities with scientific and performing ones. An important step in the creative realization of the conductor was the founding of the chamber choir "Ukrainian Singing" in the early 90's. The group presented and popularised the best examples of national choral literature in Ukraine and abroad. Bench together with this choir implemented a number of art projects: they did voice-over for the feature documentaries *Journey to the lost past* and *Hustynia*, prepare two author's concert programmes. Under the direction of O. Bench, I. Sonevytskyi's "Prayer songs" were performed by People's Artist of Ukraine M. Baiko and the National Orchestra of Organ and Chamber Music of Ukraine; V. Kaminskyi's oratorio "Go. Cry. I'm calling…" for the soloists, reader, mixed choir and orchestra using Metropolitan Andrii Sheptytskyi's texts in a poetic adaptation by I. Kalynets, voiced by the choir and orchestra of the National Music Academy of Ukraine. In these compositions, O. Bench fully revealed the artistic potential of music, encrypted in the author's texts. And the choral interpretations reflected the semantic significance of the presented works.

O. Bench-scientist revealed the issues of the development of Ukrainian musical culture, musical performance, ethnomusicology, folklore studies, dialectology, musical biographical studies in numerous publications. 2002 became the most fruitful year, two

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fundamental scientific works were published: the manual "Ukrainian choral singing. Updating the custom tradition" and the monograph "Pavlo Muravskyi: the phenomenon of one life". In the first, the author focuses on "the need to preserve historical and folklore traditions and traditions of national choral singing against the background of comprehensive globalisation" (Mahalis, 2018, p. 193), in the second — for the first time during the maestro's lifetime reveals the life and work of an outstanding Ukrainian choral conductor, whose life is "a manifestation of the height of the human spirit, and his creative work is an organic part of the centuries — old tradition of Ukrainian choral singing" (Bench, 2002, p. 5).

An important stage in the creative biography of O. Bench was her work in the music editorial offices of Ukrainian Radio and Television, Radio Liberty, where for many years she was the author and host of the programmes: *Choral singing of Ukrainians*, *Family*, *Let's not shy away — let's confess*, *Saturday meetings*; the TV project *Sunny clarinets*, which task was to popularise folk talents of different regions of Ukraine. Their genre and thematic range are impressive, which encouraged listeners to treat the national as an eternal and fruitful source of creativity, directed them to national self-awareness and the search for spiritual foundations. These radio and TV programmes demonstrated the general and musical erudition of the author, the desire to share her views for educational purposes. They had a wide audience because they met its needs.

The acquired life, pedagogical and creative experience allowed Olga Bench to become an expert of programmes initiated by charitable foundations. So, in the 90s, she became a member of the competition commission, an expert of the programme "Transformation of humanitarian education in Ukraine" of the International Renaissance Foundation and the Ministry of Education of Ukraine. The main aim of the programme was to support the humanisation of the educational industry through the development and implementation of textbooks and manuals focused on the values of Ukrainian and World Culture.

The significant achievements in the field of culture, conscious civic and active life positions, leadership qualities of the activist were noticed, and in 2005 by the decree of the President of Ukraine V. Yushchenko, O. Bench was appointed to the post of Deputy Minister of Culture and Arts of Ukraine. Olha Bench's responsibilities included issues related to music, theatre and fine arts, library and museum affairs. She also dealt with the issues of unique historical and cultural monuments, highly professional art groups, talented folk artists, as well as museums and theatres, in particular their financial support. It was not an easy job, O. Bench had to solve various problems, and each time she tried to listen, help, and make the right decision. Despite the workload, irregular working hours, administrative work brought pleasure, because she managed to implement a number of initiatives, support creative teams, and focus on priority areas of development in various spheres of culture, etc. "Six years of work in the civil service, combined with pedagogical work at the Tchaikovsky National Music Academy of Ukraine, only added the experience that allowed her to fully use the intellectual potential" (Bermes, 2021, p. 110).

O. Bench's numerous duties (socio-administrative, pedagogical) did not distract her from creative and scientific research. All this, combined with her ability to set high standards for herself and surrounding people, brought fruitful results that were noticed and appreciated. Thus, in 2010, by order of the Ministry of Foreign Affairs, she was

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appointed Consul General of Ukraine in the city of Presov. Olha Bench was responsible for the issues of Ukraine's foreign policy, protection of its national interests, the rights and interests of Ukrainian citizens and legal entities living in the Slovak Republic. "In recent years, the information and propaganda work aimed at disseminating knowledge about Ukraine has been the first and main priority in the work of the Consulate General of Ukraine in Presov," notes O. Bench (2020, p. 77).

Understanding that culture, as a tool for promoting Ukraine's foreign policy interests, shapes its image in the international arena, the Consul General supports it with a representation of cultural achievements. To this end, she organises artistic events to support the positive image of Ukrainians, establish an intercultural dialogue. O. Bench invites mobile Ukrainian performing groups (vocal and choral, instrumental, dance) to Slovakia, which promote examples of national culture at a high level. The audience liked their concert programmes, they "actualised the unique Ukrainian national cultural product in the Slovak environment" (Bermes, 2021, p. 110).

At the initiative of the Consulate General, many cultural events were held, the main ones being: the 200th anniversary of the birth of Taras Shevchenko with the opening of a memorial plaque in the honour of the geniuses of Ukrainian and Slovak literature — Taras Shevchenko and P. J. Safarik at the University of Kosice; the celebration of important state holidays — Independence Day, Constitution Day of Ukraine, etc.

As the head of the Consulate General of Ukraine in Presov she had a lot of responsibilities. This is close cooperation with Ukrainian educational, cultural and public organisations of Eastern Slovakia, lectures, meetings with public officials and cultural figures, etc. O. Bench maintained contacts with the staff of the Department of Ukrainian language and literature at Pryashiv University, the Taras Shevchenko Joint School-Gymnasium in Presov, and schools in Humenne and Jarabina. The Consul General's attention was also focused on the activities of the Union of Ruthenian-Ukrainians, the Association of Ukrainianists, and the Taras Shevchenko Scientific Society, the Union of Ukrainian Writers of Slovakia, the Centre of Ukrainian culture in Presov, which carried out active cultural and educational work and with the help of which a number of cultural and artistic projects with a dominant Ukrainian segment were implemented.

To disseminate knowledge about Ukraine and the Ukrainian people, their traditions, and rich cultural heritage, O. Bench hosted thematic programmes at the regional branch of Slovak television RTVS in Kosice, prepared articles for the Slovak print media, and participated in the programmes of the Ukrainian editorial office of Slovak radio. The activist's duties also included meetings with school principals, village heads, where Ukrainians studied and lived, who needed the attention, help and support of the consulate.

In Slovakia, O. Bench's range of research interests expanded, as she gained access to archives and libraries, and was able to study and reveal Ukrainian-Slovak cultural ties more deeply, including in a comparative aspect. Thus, the scientist carefully collected many little-known facts, worked on the issue of "Taras Shevchenko and Slovakia", in particular, such components: the relationship of T. Shevchenko and P. J. Safarik, the first edition of "Kobzar" in 1876, which is stored in the funds of the Presov State Scientific Library; the works of Slovak scientists M. Nevrli and M. Molnar are analysed; the personal archive of the outstanding scholar of Ukrainian and Slavic studies, academician of the National Academy of Sciences of Ukraine M. Mushynka is characterised

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as a reflection of the active and fruitful long-term scientific activity of an extraordinary person, etc.

For the recognition of Ukraine by the international community, highlighting its place and role in Europe and the world, O. Bench gave lectures to students of the Universities of Presov and Kosice, the Academy of Arts in Banská Bystrica, rethinking the historical experience of nation-building, revealing the potential of material and spiritual values of Ukrainians, spreading cultural artefacts. It should be noted that the scientist made reports on current topics at scientific conferences, published articles in the journals of these educational institutions. Thus, Slovaks gradually learned about the diversity of the spiritual culture of Ukrainians — a determining factor in preserving their national identity. Thanks to the systematic and planned work of the Consul General, it was possible to partially bridge the information gap and change the vector of perception of Ukraine by Slovaks.

An integral element of innovative development of higher education is International Cooperation, which enables universities to develop dynamically and integrate into the European and global educational space. O. Bench managed to establish cooperation between higher education institutions in Ukraine and Slovakia: Presov University, P. J. Safarik Kosice University with Yu. Fedkovych Chernivtsi National University and Kremenchuk National University; Presov University with Ternopil National Economic University; Kosice Technical University with Lviv Polytechnic National University, etc. Such processes have significantly intensified the work on student exchange and the study of European educational experience.

Despite the fact that the range of services provided by the Consulate General of Ukraine in Presov was quite wide (interaction, assistance, support for Ukrainian citizens, in particular consular and legal protection, solving their problems, preparation of documents, information and explanatory work, control and supervisory functions, etc.) and many issues related to the observance of the rights and freedoms of Ukrainian citizens were successfully resolved, still in 2014 The Ministry of Foreign Affairs of Ukraine, optimizing a number of diplomatic institutions abroad, liquidated the consular office.

Five years as Consul General, close cooperation with Slovak statesmen and Ukrainian community of Presov, appearances on various channels of Slovak television and radio, open lectures in higher education institutions, meetings with students of Ukrainian schools, active participation in the cultural life of Slovaks and Ukrainians — this is only a small part of the events in which O. Bench took part, always open to dialogue.

It should be emphasised that O. Bench never forgot about her Lemko roots, often visited her father's land, and dreamed of telling the general public about the beauty of its nature and talented fellow countrymen. And she succeeded: the Slovak television RTVS made in Poland, where her family lived for a long time until 1945, a short film "In the Footsteps of Ancestors", which tells the story of the Bench family, the art of Lemko carvers.

As a diplomat, scientist, active cultural and public figure, O. Bench had a good reputation in Slovakia. Her experience was in demand, and Olga Bench was invited to the position of the professor at the Catholic University in Ruzomberok. Since 2014, Professor O. Bench has been the guarantor of the direction of musical art of the faculty of education in this institution of Higher Education. To this day, she continues to work in Slovakia, introduce elements of Ukrainian methodology into the European experience

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of art education, while introducing segments of European education into the educational process of Ukrainian universities.

At the end of 2018, O. Bench headed the Municipal Institution of Higher Education Kyiv Academy of Arts. Now it is the only one in Ukraine that implements the concept of continuing art education in its activities, in particular, in the following links: school — college — higher education. In recent years, the work of the art education institution has been brought into the compliance with the requirements of the current legislation in the educational, financial, and economic spheres. This made it possible to rename the Kyiv children's Academy of Arts to the Municipal Institution of Higher Education Kyiv Academy of Arts, and to reorganise an inseparable unit — the M. Chemberzhi Kyiv children's Academy of Arts into a specialised art school (Lyceum), and so on. This unique institution has a powerful scientific and pedagogical staff, well-known specialists in the field of music, stage and fine arts, which aims to educate a spiritually rich person.

O. Bench is the guardian of artefacts of the Lemko culture, understands the value of the historical memory of the people, in which cultural heritage she lives. She studies the history and culture of the Lemkos, is fluent in the Lemko dialect, and knows many Lemko folk songs. O. Bench assembled a collection of carvings of his father and folk masters of the Lemko region — representatives of the Rymanow Art School of sculptural and flat carving, which originated in Poland at the end of the 19th century.

She is recognised for her knowledge of the Lemko culture. That is why in the summer of 2018, the Taras Shevchenko Canadian Scientific Society invited Professor O. Bench to share her knowledge about the uniqueness of the Lemko culture. The scientist presented reports that were distinguished by well-thought-out structural architectonics: "The phenomenon of Lemko culture through the prism of folk songs and composers' work" and "The traditions of sculptural and flat folk carvings" in Toronto and Montreal. The lectures aroused the interest of Ukrainian scholars in Canada, and the material offered to the students laid the foundation for a comprehensive understanding of the Lemko phenomenon.

O. Bench never forgets her native Hutysko (she is a welcome guest there — I. B.), and she often writes about it in her scientific research. After all, the bearers of the "living" song and carving of the authentic Lemko tradition still live in Hutysko — the representatives of the historical memory of the people, its genetic code.

She is organised, business-like, good-tempered, and responsible. A sharp mind is harmoniously combined with a soft character, subtle emotionality. O. Bench's achievements are the result of hard work and perseverance, motivated by a strong desire to serve the native people, to demonstrate the deep ties between Ukrainian and world cultures. Creative and intellectual potential, talent, and hard work gave impetus to rapid growth, inspiration in music, science, administrative and diplomatic activities.

Conclusions

The determining factor in the formation of O. Bench's personality was family upbringing and traditions based on deep national principles, musical environment, a number of talented teachers, who taught the future cultural figure. A spiritually rich world and high national consciousness, active citizenship have become the foundation

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of personal development and creative realisation in the musical, educational, diplomatic, and administrative spheres. Olga Bench's successful cultural activity is inextricably linked with educational and cultural processes in the modern Ukrainian area, the formation of a positive image of Ukraine in the world.

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КУЛЬТУРОТВОРЧА ДІЯЛЬНІСТЬ ОЛЬГИ БЕНЧ: ДИРИГЕНТКА, МУЗИКОЗНАВИЦЯ, ПРОФЕСОРКА, ГРОМАДСЬКА ДІЯЧКА

Бермес Ірина Лаврентіївна

Доктор мистецтвознавства, професор,
ORCID: 0000-0001-5752-9878, irunabermes@ukr.net,
Дрогобицький державний педагогічний університет імені Івана Франка,
Дрогобич, Україна

Мета статті — розкрити головні етапи життя та діяльності відомої української культурної діячки, музикознавиці, дириґентки, педагога, дипломатки Ольги Бенч. Використано такі методи дослідження: біографічний, системний, інтерв'ювання, що дали можливість увиразнити різнобічну діяльність людини, яка вболіває за стан національної культури та освіти, імідж України у світі. Наукова новизна. Оригінальність роботи полягає в тому, що вперше розкрито життєвий і творчий шлях О. Бенч у реаліях сьогодення. В науковий обіг введено матеріали дослідження професійної, наукової, педагогічної, творчої, адміністративної діяльності О. Бенч, що формує культурну ауру позитивних ідеалів, важливих для сучасної ситуації в українському соціумі. Висновки. Визначальними чинниками формування особистості О. Бенч стали родинне виховання та традиції, що ґрунтувалися на глибинних національних засадах, музичне середовище, гроно талановитих педагогів, у яких навчалася майбутня культурна діячка. Духовно багатий світ і висока національна свідомість, активна громадянська позиція стали фундаментом особистісного розвитку і творчої реалізації в музично-освітній, дипломатичній, адміністративній царинах. Життя та діяльність О. Бенч — приклад служіння національній культурі, нерозривно пов'язаний з освітніми та культурними процесами у сучасному українському ареалі, формуванням позитивного іміджу України у світі.

Ключові слова: Ольга Бенч; життєдіяльність; культурна діячка; дипломатка; дириґентка

YOUTH LEISURE DURING COVID-19: THREE CREATIVE IMPRESSIONS FROM UKRAINE

Alla Havryliuk[1a], Khrystyna Pletsan[2a], Olena Skachenko[3a], Anna Rybka[4a]

[1]*DSc in Public Administration, Professor,*
ORCID: 0000-0003-2743-0409, etnoalla@gmail.com,
[2]*PhD in Public Administration, Associate Professor,*
ORCID: 0000-0002-8179-7896, k.pletsan@gmail.com,
[3]*Head of Science Communication and Publishing Department Scientific Library,*
ORCID: 0000-0003-3827-5985, skachenko.nana@gmail.com,
[4]*Advanced Counsellor Librarian of Scientific Library,*
ORCID: 0000-0002-4157-3732, anna_506@ukr.net,
[a]*Kyiv National University of Culture and Arts,*
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

The purpose of the article is to study the impact of the COVID-19 pandemic on the organisation of leisure of Ukrainian youth. The research methodology is based on a comprehensive analysis of the national system of actions to prevent the spread of coronavirus infection, implemented by the Ukrainian government; analytical, structural and logical, comparative methods that allowed us to consider the legal status, educational and leisure activity of young people in Ukraine, international experience of youth participation in social projects to counter the spread of COVID-19; the method of theoretical generalisation, used to summarise the results; cultural approach, which helped to identify factors of influence of national measures on the activities of cultural and creative industries. Scientific novelty. In this study, we present three creative initiatives of Ukrainian youth to organise their own leisure activities, which were launched during the lockdown and created on the basis of the rich potential of national cultural heritage and folk traditions. Conclusions. In response to the challenges of the COVID-19 pandemic, the Ukrainian state has developed a system of measures to prevent it. Despite a large number of places for leisure, sports, and creative activities in Ukraine, lockdown restrictions and bans caused by COVID-19 led to their closure, and young people focused on leisure at home, creative self-development, and self-organisation of their free time. It is determined that the best international experience

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of youth activity in countering the challenges of the COVID-19 pandemic is realised mainly in the social dimension. The young people of Ukraine do not stand aside from the global challenges of our time, but initiate unique creative developments under pandemic conditions. Ukrainian creative initiatives are presented, including the online project #GlobalLesyaUkrainka2021 and the successful experience of self-organisation of leisure activities by students of the Kyiv National University of Culture and Arts (Challenge#Lovynamysto and Winter Magic Fest).

Keywords: COVID-19; youth leisure; Ukraine; creative projects, creative industries

Introduction

With the rapid spread of the COVID-19 pandemic from the beginning of 2020 to the present, the whole world is in a state of active turbulence. According to the UN Secretary-General, the most global crisis since World War II has affected not only the health sector on each continent but has also led to crises in education, culture, and the economy (UNESCO, 2020). In particular, culture and education were perhaps the first to feel the effects of the pandemic and face restrictions. The situation was so unprecedented that no one had the opportunity to use the experience of their predecessors to solve problems. However, even now, in difficult times for Ukraine, it is worth remembering the fundamental importance of creativity in the life of society — the preservation of culture as a means of informal interaction between people is extremely important for psychological comfort.

This large-scale challenge led to the introduction of a set of anti-epidemiological security measures, which, first of all, required saving lives both around the world and in each country, encouraged the search for new communication tools and the transition to online leisure, taking into account national characteristics, motivational needs and digital opportunities; required immediate action by state institutions and radically influenced the reformatting of public consciousness, which was expressed in the adaptation of humanity to a new way of life in the context of COVID-19.

Various pandemic restrictions have significantly affected all social groups, including young people, who belong to one of the most vulnerable groups, suffering from unemployment, lack of access to quality education, skills development, ethnic and gender discrimination, social protection and more. These and many other factors motivate young people not to be spectators of crisis social processes, but to act as stable and active agents and catalysts for change, for which COVID worked as a real-world scenario for ingenuity, creativity, integration and more. Because of this, the study of young people's use of creative approaches to their own leisure is relevant and requires an analysis of the best international and Ukrainian experience in this sector.

This research aims to contribute to the scientific literature and practice of leisure activities, complementing the understanding of the impact of the pandemic on youth leisure management at the national (Ukrainian) level. The study is based on the presentation, promotion and dissemination within Ukraine and abroad of creative forms of leisure for Ukrainian youth during the quarantine of 2020–2021.

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Purpose of the article

The purpose of the article is to study the impact of the COVID-19 pandemic on the organisation of leisure of Ukrainian youth. The research methodology is a comprehensive analysis of the national system of actions to prevent the spread of coronavirus infection, implemented by the Ukrainian government, and their impact on the activities of the cultural and creative industries; an overview of the international experience of youth participation in social projects to counter the spread of COVID-19; a brief overview of the legal status, educational and leisure activities of young people in Ukraine in the period before the lockdown in 2020; an analysis of changes in the structure of youth leisure that occurred under the influence of the pandemic and acquired new creative forms of self-development and creative expression. Based on information sources and personal experience of the authors in the higher education institution, two creative projects initiated by students of the Kyiv National University of Culture and Arts to counteract the negative impact of the pandemic on the emotional and psychological state of Ukrainian youth are described, and the information on one of the largest and most creative flash mobs during the second wave of the pandemic #GlobalLesyaUkrainka2021, where active participants were young people not only from Ukraine but also from other countries, is provided.

Main research material

From the point of view of eyewitnesses of these events, we can state that the global challenges caused by the pandemic led to the introduction in Ukraine in March 2020 of strict quarantine (Verkhovna Rada of Ukraine, 2020), which was carried out in several stages, until May. Lockdown caused the transition of the country's residents to distance learning and work, suspended the subway, urban and interurban transport, led to the closure of physical spaces of leisure, culture, art, sports, catering and more. Mass cultural, entertainment, sports and other events were banned. The Cabinet of Ministers of Ukraine has envisaged five stages for the gradual exit from quarantine, which lasted until 22 June 2020.

The first stage of easing quarantine restrictions, subject to anti-epidemic rules, began only on 11 May 2020 and contributed to opening parks, recreation areas, museums, libraries, etc. ("Pomiakshennia karantynu v Ukraini", 2020). The government's proposed adaptive quarantine measures have allowed restaurants to open summer terraces and playgrounds and takeaway cooking. Shopping and entertainment centres, beauty salons, gyms, fitness centres, religious organizations have worked with restrictions on the number of visitors. And only in June, provided compliance with the rules of social distancing (1 person per 5 square meters), temperature screening at the entrance to the institution, chess placement of visitors (with a distance of 1.5 m between them) could open cultural institutions (Holovnyi derzhavnyi sanitarnyi likar Ukrainy, 2020).

Resolution of the Cabinet of Ministers of Ukraine of 22.07.2020 №641 (Cabinet of Ministers of Ukraine, 2020a) established "green", "yellow", "orange", and "red" levels of the epidemic danger of COVID-19 spread in the regions of Ukraine. These levels were also introduced throughout 2021, depending on the epidemic situation in certain

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administrative-territorial units or a particular region of Ukraine. The work of cultural institutions was allowed in the "yellow" and "green" zones, provided that no more than 50% of the seats were filled. Mass cultural events in the "orange" zone could take place with the participation of no more than 100 people. The strictest quarantine restrictions were in place in the "red" zone, including the closure of entertainment and cultural facilities.

The gradual resumption of the sectors of the creative industries, in particular: the organization of concerts, theatre performances, exhibitions, film screenings, became possible only in August 2020. However, there was a ban on discos, entertainment venues (nightclubs), catering establishments at night, which has high demand among young people.

On the eve of the Christmas and New Year holidays of 2021, quarantine restrictions were introduced on the conduct of festive events, workshops, public events in entertainment venues and restaurants. To prevent a new wave of disease during the New Year holidays and Christmas, from 8 to 24 January 2021, Ukraine is re-introducing lockdown (Cabinet of Ministers of Ukraine, 2020b), which prohibits the operation of theatres, shopping malls, cinemas, as leisure facilities, fitness clubs, swimming pools, gyms, etc.

From 25 January and throughout 2021, the work of cultural institutions and creative industries is regulated by restrictive anti-epidemic measures of adaptive quarantine, which provide for compliance with the established requirements: occupancy of cinemas, theatres up to 50%, the number of visitors to mass cultural/sporting events not more than 20, the number of visitors to fitness centres / gyms — one person per 20 square meters. m., at a distance of 1.5 meters, etc. (Cabinet of Ministers of Ukraine, 2020b).

All regions of Ukraine entered the "green" level of epidemic security only on 17 June 2021. However, the Ukrainian government continued restrictive measures of adaptive quarantine and are currently in force until 31 March 2022, subject to the relevant epidemiological situation.

Thus, the Ukrainian state, responding to the challenges of the COVID-19 pandemic, gradually developed a system of national and regional measures to prevent and spread it. At the same time, taking care of the population's health, they did not propose a program to overcome (alleviate) the effects of quarantine for cultural and creative industries that did not provide tools to support them during this difficult period.

COVID-19 has been negatively affected by a significant number of public spheres in Ukraine and worldwide, including the tourism industry, recreation and hospitality, creative industries, i.e. those that provide more social interaction and physical location.

According to current Ukrainian legislation (Verkhovna Rada of Ukraine, 2010), creative industries are economic activities that add value to jobs through cultural (artistic) and / or creative expression. Their products and services result from individual creativity. These include: visual, performing, audio, audiovisual art; design; literature and publishing; new media and IT; architecture and urban planning; advertising, marketing and PR; libraries, archives and museums; folk arts and crafts.

As mentioned above and prohibitions, the restrictions prevented the resumption of full-fledged operation of cultural and creative industries, which lost in the first year of quarantine about $3 billion in revenue (Vinokurov, 2020) and 300,000 jobs. Accord-

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ing to the study (Moroz & Obraztsova, 2021), in 2020 among the sectors of the creative industry of Ukraine suffered the most film screenings (−70%), film and television distribution (−37%), publishing (−26% to −14%), museums (−26%), theatrical and concert sphere (from −12% to −5%) (8). Losses in income and labour force push the culture and creative industries to the level of 2010 (Ministry of Culture and Information Policy of Ukraine, 2020, p. 2).

To draw the government's attention to the problems caused by the pandemic in the entertainment industry and the organization of mass events, on 12 May 2020, the Stop Cultural Quarantine event took place in Ukraine (Kvitsinska, 2020). In more than 20 cities of Ukraine — Kyiv, Kharkiv, Lviv, Odesa, Chernihiv, Uzhgorod, Ternopil, Vinnytsia, Cherkasy, Poltava, Uman, Rivne, Mariupol, Kamiansk, Kremenchuh, Drohobych, Vyshgorod, Stryi, the event was held under the slogan "If they don't hear, they will see us". Hundreds of searchlights shone in the sky for several hours at well-known locations in these cities. See Figures 1.

Figure 1. Promeni aktsii #stopkulturnyikarantyn [Rays of the #stopcultural quarantine action]. Kyiv. Ukraine. 12 May 2020. Photo (Sodel, 2020).

Such events demonstrate the national unity of citizens across the country with common social and cultural interests, encouraging such actions to social activity, especially youth, and their implementation of individual and collective creative ideas and solutions that could fill the existing leisure and information vacuum.

According to the UN, 16 % or 1.2 billion of the world's population are young people aged 15–24 (UNESCO, 2020). The catastrophic consequences of the COVID-19 coronavirus pandemic have mobilized an active part of the youth community worldwide and focused their attention on the development of socially demanded social projects.

Educational and outreach work in the fight against fakes and misinformation is important in the new reality. For example, in South Africa, the Ndlovu Youth Choir, winner of the 2019 America's Got Talent project, prepared, performed and recorded a musical composition with WHO advise on safety issues in the context of coronavirus (Wickramanayake, 2020). Video compositions published on Twitter have been supplemented and expanded by Dr Tedros Adhanom Ghebreyesus, WHO's Secretary-General.

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In addition, representatives of youth organizations and young people gather on online platforms use digital media to provide truthful information and advice that debunk the widespread myth of the pandemic. Nelson Kwaje, a young man from South Sudan, made it one of his missions by starting the #211CHECK digital youth community and working under the hashtag #COVID19SS (Wickramanayake, 2020).

Inés Yabar from Peru helped create Makesense TV, a subscription-based service that regularly provides people with accurate and useful information about COVID-19 (Wickramanayake, 2020), as well as a coronavirus inquiry page for vulnerable communities.

The project The World Association of Girl Guides and Girl Scouts is worth noting, which develops and renews greenery in Beirut in Lebanon and surrounding areas. Its goal is to create safe places for citizens to rest during the pandemic (World Health Organization, 2021).

The presented projects are examples of participation of enterprising youth from all over the world in implementing measures to counter the spread of the pandemic, have a social dimension and contribute to the personal development of young developers-innovators. The WHO should establish and maintain contacts with gifted youth because "innovation is most valuable when it benefits everyone, especially the most vulnerable", said Dr Tedros Adhanom Ghebreyesus, Director-General of the World Health Organization (World Health Organization, 2021).

The National Youth Strategy until 2030 defines youth as an essential subject of public policy, which has the right to independently determine its own goals and values, show initiative, and participate in the development of the state. As of 1 January 2020, about 10.6 million young people aged 14 to 35 lived in Ukraine (President of Ukraine, 2021).

According to Report (Boiarko et al., 2019), Ukrainian youth is aware of the importance of obtaining a complete higher education for further successful employment. Kvit et al. (2020) reported that as of November 2019 in Ukraine, there were 671 higher education institutions, which is 16 per 1 million population of Ukraine (15). 1,322.3 thousand higher education students study at universities, institutes and academies (24).

At the same time, according to the State Statistics Service of Ukraine (Karmazina, 2018), there are 113 theatres, 76 concert organizations, 574 museums, 16.8 thousand libraries, 17.1 thousand clubs in Ukraine (9); 1302 art (22) and 1281 children's and youth sports schools (28). Thus, we can assume that the number of leisure facilities in Ukraine, as part of the creative industries, can meet the needs of modern youth.

We agree with Scraton and Watson (2016) that people most often use leisure for the lifestyle they most seek, so Ukrainian youth leisure activities logically fit into and are satisfied with the creative industries.

According to Haidai et al. (2017, p. 115), before the pandemic, Ukrainian youth preferred leisure among their life priorities, choosing to listen to music (77%), relax with family (71%), meet with friends in public (61%), etc. Among the popular types of leisure activities were also: watching movies (59%), playing sports (33%), reading books (23%), video games (18%). 16% of young people were engaged in creative and artistic work (playing musical instruments, writing poems, pottery, embroidery, graphic design, etc.) as a form of leisure.

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In addition, Ukrainians spent a significant part of their free time on regular Internet use (almost 22.9 million people, 71% of the country's population), as evidenced by 2019 data. Adolescents and young people aged 15 to 24 accounted for 15% of users, and those aged 25–34 — 25% (Yatsenko, 2019, p. 9). The level of regular Internet users among pupils and students reached 97% (Nazarenko et al., 2020). The presented data indicate a wide range of leisure interests of modern Ukrainian youth in the pre-quarantine period.

The pandemic and forced quarantine have become a moral challenge for young people and have demonstrated the importance of cultural and creative industries and leisure in their lives. Closure of cinemas, clubs, discos, parks, sports complexes; the transfer of music, book and film festivals, the cancellation of concerts became a kind of "spring shock" and changed the structure of youth leisure, limiting it to home (private) space. The level of communication and personal contacts has decreased significantly, although the need for communication has not disappeared. In addition, in the first months of quarantine, 45.9% of young people experienced stress due to uncertainty and anxiety due to financial difficulties in the family, worries about the health of loved ones, etc., another 30.5% were depressed (Ostrikova et al., 2020).

According to Nazarenko et al. (2020, p. 30), Ukrainian youth understands leisure as a guarantee of mental health, a space for self-development; associates it with positive emotions; passive state to restore strength; socializing with friends/family. That is everything that happens at home. Leisure is associated as a component of creative activity, which is manifested through: hobbies, handicrafts, crafts; acquisition or improvement of skills; planned active recreation in public space (p. 31–32). That is, with the form of self-expression, human self-development.

As in pre-quarantine times, the most popular activities for young people at home in 2020 were the consumption of various content, such as: surfing the Internet (82%), listening to music (67%), watching videos (55%). Leisure activities such as reading, receiving or visiting guests, classes in the gym were used by 28%, 20% and 19% of young people, respectively (Nazarenko et al., 2020, pp. 24–25).

In response to young people's requests for self-development and learning, the Ministry of Digital Transformation of Ukraine in early 2020 launched the National Online Digital Literacy Platform "Action. Digital education". The purpose of the platform is to teach Ukrainians digital skills. Hence, educational series focusing on online safety are offered to parents and children; for adults with basic digital skills — specialized, in-depth courses, mastering new professions; for young people (schoolchildren and students) — courses in media literacy, entrepreneurship, new digital professions. For example, among the educational series for young people, we will name: "Media Literacy in Pandemic Times", "Digital Journalism", "Financial Sensei". "Artificial Intelligence for Schoolchildren", "Introduction: Digital Marketing for Schoolchildren and Students", "On Cyberbullying for Adolescents" courses etc., were offered to schoolchildren and adolescents. The series "Digital Physical Education for schoolchildren with the participation of sports stars" became popular (it included sports at home during quarantine) ("Osvitni Serialy", n.d.).

Training is conducted in the innovative format of the educational series: each course offers series instead of lessons, seasons instead of levels. The educational material is presented in dialogues between expert teachers and famous Ukrainian stars

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of culture, sports, art, youth idols, etc. Depending on the topic, the series offers 5 to 12 series and ends with final tests. After a positive evaluation, participants receive certificates of completion of the chosen course and acquire new digital literacy skills.

Forced transition to distance work or study, the need for constant use of messengers, video communications for webinars, meetings, video conferences, increased consumption of large amounts of information and cultural products on the Internet, the emergence of applications for listening to music and watching movies and more. Thus, according to the GlobalLogic study, the number of Ukrainian Internet users has significantly increased during the quarantine year, reaching almost 30 million in early 2021. The number of Ukrainian users on social networks has also grown considerably: from 19 million in early 2020 to 26 million in 2021. The most popular social networks were YouTube (96% of users), followed by Instagram (14 million users) and Facebook (16 million) (Shtukaturova, 2021).

Traditionally, active recreation in nature is one of the favourite types of youth leisure, so improving the epidemic situation has stimulated the organization of independent travel in Ukraine (hiking, mountain routes, cycling). The holiday season in August 2020 and the Christmas and New Year holidays of 2021 also tended to increase foreign travel (Solonyna, 2021). However, among the problems that emerged during the pandemic, in addition to anxiety and stress, it is worth mentioning the blurring of the boundaries between work/study and leisure; irregular working hours (overtime), emotional burnout.

Therefore, we agree with Nesterovich (2020) that mass events in public space will become more restricted and controlled after the quarantine. Concerts, festivals, sports events will be transformed, forced, together with theatres, cinemas, orchestras, to reorganize activities following new challenges.

Yuri Lotman's (n.d.) famous quote — "Culture begins with prohibitions" — perfectly illustrates the background that stimulated the emergence of creative ideas and creative projects proposed during the pandemic in Ukraine.

Kyiv National University of Culture and Arts (KNUCA) is a leading institution of higher education in Ukraine for training in culture and arts. During the forced quarantine, university students developed and implemented interesting creative initiatives and demonstrated their own talents and ideas in various creative artistic and cultural projects described below.

In early May 2020, after almost two months of lockdown, members of the folk ensemble Kralytsia, which operates at the Faculty of Music KNUCA, launched on the social network Facebook All-Ukrainian challenge #*Lovynamysto*. The 2nd and 3rd-year students shot a video showing the moment of "transfer" from one participant to another — coral necklaces — traditional Ukrainian jewellery worn by women around their necks. Upon receiving the necklace, the participants appear in traditional Ukrainian attire. The Kyiv National University of Culture and Arts website states that the video received more than 1,000,000 views and 16,000 shares ("#Lovynamysto: ponad", 2020). In a short time, students and young people from different Ukrainian regions joined the challenge. Instagram channel #sho_tam (Sho_tam, 2020) called #*Lovynamysto* "the best quarantine challenge in Ukraine".

In early 2021, creative students of the Department of Fashion Business, Faculty of Event Management, Fashion and Show Business Kyiv National University of Cul-

ture and Arts initiated and conducted an interesting online project *Winter Magic Fest*, demonstrating creativity and vision to create winter images. During the month, unique, sometimes phantasmagoric images created in the categories "Fairytale Character" and "Party Look" ("Winter Magic Fest", 2021) were presented on social networks. Thus, in the first category, the participants presented the heroes of their favourite movies and fairy tales with the help of make-up and clothes. The participants presented the full stylistic image for the New Year's party in the second category. Also, in this block, it was necessary to offer festive make-up and original hairstyles for the cover of a glossy magazine. According to the jury, ten authors who presented the most original ideas of winter make-up received New Year's gifts from the Estel brand.

During the second wave of quarantine, Halyna Pylypenko, a researcher at the Lesia Ukrainka Literary Memorial Museum, Novohrad-Volynskyi (2021), initiated the International Online Flashmob #GlobalLesyaUkrainka2021 on Facebook. The flash mob was organized to mark the 150th anniversary of the birth of the famous Ukrainian poet and translator Lesya Ukrainka and to review the memorable places of her stay in Ukraine and around the world.

Ukrainian universities, colleges, high school and junior high school students; public, youth and children's libraries; departments of the culture of rural and urban communities; Ukrainians of all ages and social status actively participated in this flash mob during 2021. Participants took photos or selfies, recorded videos reading Lesya's poetry near monuments, such as monuments, bas-reliefs, memorial plaques; on the streets/squares/boulevards named after her. All photos and videos are posted on Facebook with the hashtag # GlobalLesyaUkrainka2021. Indicators of coverage of the message for the year amounted to 290,997, interaction with the post — 28,587; the post received 2,300 shares. Residents of Ukraine, Georgia, Denmark, Hungary, Turkey, Lithuania, the USA, the Czech Republic, Germany, Poland, Israel and other countries took part in the flash mob (Lesia Ukrainka Literary Memorial Museum, Novohrad-Volynskyi, 2022).

Conclusions

The COVID-19 pandemic has become an unexpected global challenge, creating unprecedented solidarity, complicity, initiative, volunteerism, and partnership of people around the world. A brief overview showed that the best international experience of youth activities in response to the challenges of the COVID-19 pandemic is realized mainly in the social dimension. In Ukraine, the rapid spread of SARS-CoV-2 has organized the population and demonstrated its ability to self-organize, jointly combat the spread of the disease, and at the same time influenced the search for new creative ideas of leisure by Ukrainian citizens of all ages, including young people.

As the realities and results of the study presented in this article have shown, culture and leisure have become the most vulnerable to the challenges of the pandemic. Although Ukraine has an extensive network of cultural, leisure, sports, creative industries, bans and restrictions on their work have led to a significant dominance of those leisure activities that are available at home: online communication, watching movies, listening to music, reading, creative work, etc.

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The research focused on successful creative projects initiated by the Kyiv National University of Culture and Arts students and supported by the public from different parts of Ukraine. The presented experience shows that talented Ukrainian youth does not stand aside from today's global challenges but initiates unique creative developments in a pandemic that promotes self-development, awareness of its role in state building, ability to generate creative ideas and develop unique, innovative ideas projects.

The advantage of the presented successful leisure practices of Ukrainian youth, including *#GlobalLesyaUkrainka2021* online flashmob, *#Lovynamysto*, *Winter Magic Fest* challenge*,* were developments taken from the rich potential of national cultural heritage, folk traditions, which due to modern digital technology, have become widespread within the country and can be useful for global leisure organizers.

The New Year and Christmas holidays of the end of 2021 and the beginning of 2022 in Ukraine became mass and allowed citizens to communicate inside the country and abroad actively. At present, it is challenging to predict the impact of new strains of coronavirus on human life and health, so we should not forget about the possibility of introducing new strict quarantine restrictions. Therefore, the proposed creative ideas for leisure in Ukraine remain relevant and can serve as a good idea for implementation in different parts of the world.

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ДОЗВІЛЛЯ МОЛОДІ ПІД ЧАС COVID-19: ТРИ ТВОРЧІ ВРАЖЕННЯ З УКРАЇНИ

Гаврилюк Алла Михайлівна[1a], Плецан Христина Василівна[2a], Скаченко Олена Олексіївна[3a], Рибка Анна Тимофіївна[4a]

[1]Доктор наук із державого управління, професор,
ORCID: 0000-0003-2743-0409, etnoalla@gmail.com,
[2]Кандидат наук із державного управління, доцент,
ORCID: 0000-0002-8179-7896, k.pletsan@gmail.com,
[3]Завідувач відділу наукової комунікації і публікаційної діяльності наукової бібліотеки,
ORCID: 0000-0003-3827-5985, skachenko.nana@gmail.com,
[4]Методист вищої категорії наукової бібліотеки,
ORCID: 0000-0002-4157-3732, anna_506@ukr.net,
[a]Київський національний університет культури і мистецтв,
Київ, Україна

Мета статті — дослідити вплив пандемії COVID-19 на організацію дозвілля молоді в Україні. Методологія дослідження заснована на комплексному аналізі системи загальнодержавних заходів запобігання та поширення коронавірусної інфекції, впроваджених українським урядом; аналітичному, структурно-логічному та порівняльно-співставному методах, які дозволили провести огляд правового статусу, освітньої та дозвіллєвої активності молоді в Україні, міжнародного досвіду участі молоді у соціальних проєктах протидії поширенню COVID-19; методі теоретичного узагальнення, що використаний для підбиття підсумків; культурологічному підході, за допомогою якого виявлено чинники впливу загальнодержавних заходів на діяльність секторів культурної та

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креативної індустрій. **Наукова новизна.** Презентовано три креативні ініціативи української молоді щодо організації власного дозвілля, що започатковані в умовах локдауну та створені на основі багатого потенціалу національної культурної спадщини та народних традицій. **Висновки.** Українська держава, реагуючи на виклики пандемії COVID-19, виробила систему заходів щодо її запобігання. Попри велику кількість закладів дозвілля, спорту, креативних індустрій в Україні, карантинні обмеження та заборони, спричинені COVID-19, призвели до їх закриття, а молодь зосередилася на дозвіллі вдома, креативному саморозвитку та самоорганізації свого вільного часу. Визначено, що кращий міжнародний досвід молодіжної активності протидії викликам пандемії COVID-19 реалізується переважно у соціальному вимірі. Українська молодь не стоїть осторонь глобальних викликів сучасності, а ініціює унікальні творчі розробки в умовах пандемії. Представлено українські творчі ініціативи, серед яких онлайн-проєкт #GlobalLesyaUkrainka2021 та успішний досвід самоорганізації дозвілля студентською молоддю Київського національного університету культури і мистецтв (Челендж #Ловинамисто and Winter Magic Fest).

Ключові слова: COVID-19; дозвілля молоді; Україна; креативні проєкти, креативні індустрії

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EDUCATION AS AN OBJECT OF CULTURAL ANALYSIS: THE FORMATION OF THE "BOLSHEVIK WORLD" IN THE KHERSON REGION

Borys Dramaretsky

PhD in History, Associate Professor,
Senior Researcher, Hrushevsky Institute of Ukrainian Archeography
and Source Studies of the National Academy of Sciences of Ukraine,
Associate Professor, Kyiv National University of Culture and Arts,
ORCID: 0000-0003-3569-6784, dddboris@gmail.com,
36, Ye. Konovaltsia St., Kyiv, Ukraine, 01133

The purpose of the article is to analyse the peculiarities of the formation of the "Bolshevik world" in the education and culture of the Kherson region. The current situation in Ukraine is somewhat similar to the beginning of the 1920s when the "Bolshevik world" was formed, and the population was instilled with a Soviet worldview. The scientific novelty consists of studying artificially created cultural and educational paradigms in Ukraine as a phenomenon of humanistic genocide by the Bolsheviks. The research methodology consists of applying the approaches of cultural studies, pedagogy and history, and analytical, structural and problem-chronological methods to find out the purpose of the Bolshevik educational policy in the formation of a new cultural space. Conclusions. It is proved that after the seizure of power in Ukraine, the Russian Bolshevik elite began to impose the "Bolshevik world", spreading ideologically directed Russian-language literature as a means of fighting for the masses. The author noted that the Russian language was automatically transferred to the Ukrainian educational process, the main element of which was the propaganda of communist ideals. The school basis was labour and social education, collectivism, commune and herd thinking. The most critical in the political world was assigned to institutions of higher education, admission to which was carried out on a social basis. Culture should also serve to popularise and instil communist ideology. Art was defined as a form of social Marxist-Leninist ideology in the interests of the proletariat's class struggle for communism. Almost all representatives of Soviet culture were tested entirely. Only works of art that corresponded to Bolshevik dogmas were allowed, and political and ideological attitudes measured their artistic value. The population had to read "ideologically correct" literature only, not have their own opinion and work. Consequently, a certain "genetic" selection was made when people of proletarian origin loyal to the Party were needed to govern the country. In the mass consciousness, socialist culture promoted absolute faith in leaders and Communist dogmas.

Keywords: education; culture; Kherson region; Bolsheviks; military aggression; propaganda; political and ideological attitudes; society

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Introduction

Today our country received worldwide attention because of the military attack of Russia. A cultural front is available to support the Ukrainian Armed Forces soldiers, including cultural figures who have joined the volunteer activities and the ranks of territorial defence, artists who hold meetings, concerts, promotions, and large show projects to raise funds, popularise Ukraine in the world and promote Ukrainian values, mayors of cities who dismantle Russian monuments and so on. Noteworthy, in this direction, is the support of the temporarily occupied Kherson region. Russian Army came to "free" Kherson residents from no one knows what, destroying and robbing homes, intimidating and killing civilians. After all, the occupation authorities are convinced that this is their "native" cultural and language territory, so it absolutely does not consider the opinion of the population, and bloody imposes the "Russian World". New monuments to Bolshevik tyrant leaders are being brought from Russia, installed in the occupied territories (for example, the Lenin monument in Henichesk), Ukrainian educational programmes are being changed to Russian ones, and teachers are being forced to refuse to teach Ukrainian language, literature, and history.

Today's Russia, the heiress of the Russian Empire and USSA, not only did not repent of the crimes committed by the communist regime of the Kremlin in Ukraine; on the contrary, over the past 20 years, it installed more than a hundred monuments to the tyrant ("Vid Stalina do Putina", 2022), but also the nostalgia instilled with the help of Russian propagandists for the Soviet past, its "stability", Iron Order, "greatness" and "mission" aroused among Russians the ideas of restoring the USSR or the Russian Empire. In their heads, Stalin and Tsar Nicholas II get along well. Such people are hostile to any manifestations of national consciousness, not understanding that only the occupiers can impose their own language and culture on a foreign country. Spreading the "Russian World", the Putin regime denies the very right of Ukrainians to be a nation and have their own statehood. It is not for nothing that the Stalinist regime, which was not punished for unleashing World War II, was transformed into Putin's motto, "We Can Do It Again."

The origins of russism should be tracked in Bolshevism. The situation of a hundred years ago is repeated almost with complete accuracy. In 1918 and 2014, when they launched a war against Ukraine, both regimes declared that there were no Russian troops, but there was an internal conflict. In 1918, the Bolsheviks plundered the Kherson region, taking food out of it, and in 1921–1923 they organised the first artificial famine, and in 2022 the russists again took out the grain and blew up grain elevators, provoking famine. It is also relevant to understand the creation by the Bolsheviks of the Soviet cultural and educational paradigm, which is the basis of the propaganda mechanism of modern Russia — from kindergartens to higher schools — and the rudiments of which need to be eliminated as soon as possible in Ukraine. In the current educational process, there is a Person as the highest value, and the content of education should be directed to the development of a value-based moral attitude of the individual to the social and natural world around him and himself (Mashkina et al., 2016) however, Bolshevik education was based on completely different principles. At that time, not only political and public institutions and the media of that

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time instilled a Soviet worldview, but also schools, colleges, institutes and universities. They destroyed the love of their state, language, and history, and nurtured the Soviet worldview with its well-defined class approach, thinking following the herd, and Bolshevik ideology. And the imposed socialist realism in culture contributed to the erosion of national identity, formed a false historical memory and destructive Soviet system of values.

Recent research and publications analysis Research related to cultural construction in Ukraine and the formation of the Soviet education system in the early 1920s is devoted to many achievements of cultural scientists, teachers, historians, philosophers and scientists of other fields. The interest of scientists is due to the influence of Bolshevik policy on the development of cultural life (Nikitenko, 2016) and the spread of anti-Ukrainian setbacks (Idris, 2010), manifestations of Russification (Kraliuk, 2021). At the same time, during this period, the foundation of ethno-Renaissance aesthetics was being laid, which formed a new artistic style and aesthetically predicted the emergence of a new method and style of socialist realism (Lychkovakh, 2021), various associations of artists, writers, theatre figures are being created and actively developed, influential art associations are being formed to create new directions of artistic creativity, new art schools, new canvases, in which a significant contribution has been made to the spiritual treasury of domestic culture and art from innovative positions (Sheiko, 2012). Scientists note that in the 1920s, Bolshevik ideology of various forms was imposed (Kuzina, 2019), a system of Soviet political censorship was created, and information wars were waged (Seheda, 2010).

A significant amount is occupied by works on school education reform by the people's Commissariat of Education of the Ukrainian SSR (Berezivska, 2007), the formation of school education, and general education schools' activities under the totalitarian regime (Nikolina, 2013). The development of adult education in Ukraine and the creation of a network of labour schools that helped the Bolshevik party form the Soviet intelligentsia were studied by L. Sihaieva (2012).

The source base was the holdings of the State Archive of the Kherson region, the holdings of the Yurievsky Teachers' Institute, the Kherson State Pedagogical Institute, the Department of Public Education of the Kherson District Executive Committee of the Council of Workers', Peasants' and Red Army deputies, the Kherson Department of the district engineer.

Purpose of the article

The purpose of the article is to analyse the peculiarities of the formation of the "Bolshevik world" in the education and culture of Ukraine.

The research methodology involves applying an interdisciplinary approach to cultural studies, pedagogy and history. Analytical principles made it possible to find out the purpose of the Bolshevik educational policy in forming a new cultural space, and for structural and problem-chronological methods are also used to determine the structure of the spread of Bolshevik propaganda. The scientific novelty consists of studying artificially created cultural and educational paradigms in Ukraine as a phenomenon of humanistic genocide by the Bolsheviks.

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Main research material

The capture of Ukraine by the Russian Bolsheviks radically changed the cultural progress of Ukrainian society since the planting of Soviet power took place not only by methods of military aggression, Red Terror and physical extermination of those who held other views but also with the help of an educational and cultural environment — the creation of a system of "proletarian" educational institutions, theatre productions, slogans, sculptures, drawings, songs and other works of art, which were aimed at forming a new cultural space, a new social mentality.

We emphasise that the Russian political elite of the Russian Communist Party (bolsheviks) has never recognised the right of Ukrainians to self-determination, as well as the existence of an independent Ukrainian state (despite demagogic statements), and considered the borders between states a fiction that can be changed in a revolutionary way (Frolov, 2007). The idea of Ukrainian statehood was also not acceptable to V. Lenin (Nechyporenko, 2007). That is why the Ukrainian population experienced several Russian interventions from 1917 to 1921. They were conducted by various methods, from supporting local collaborators and holding congresses on establishing Soviet power to aggression. At the same time, not all military attacks were declared or called war. Launching the war against Ukraine, the Bolsheviks could declare no Russian troops, but there was an "internal conflict".

In the Kherson region, the first attempt to establish a Bolshevik regime was in February 1917, when the provincial Congress of peasant deputies and land committees opened in the theatre building, which proclaimed the transition of power to the Soviets and adopted all Bolshevik decrees (on Peace, Land), including the decree on public education. On 28 February 1917, Congress decided to open courses of lecturers for villages in Kherson. The seemingly noble cause of bringing enlightenment to the village was actually explained by the fact that the occupation authorities needed resources that they tried to seize with weapons and by influencing the population by popularising their own ideology. It was done by creating a system of Soviet education and culture. However, at that time, Bolshevik ideas were not inherently acceptable to the overwhelming majority of the Ukrainian population.

After the Bolshevik coup in October 1917 and the establishment of Soviet power in Russia, no longer hiding its aggressive intentions, the Red Army launched an attack on Ukraine on 21 December 1917. Having captured the Kherson region, which was considered the breadbasket of the former empire, the Russian Bolsheviks appealed to the delegates of the Congress through their protege S. Ordzhonikidze, appointed by the Council of people's commissars of Russia to the extraordinary Commissar of Ukraine. The main task of the commissioner was to establish the export of bread. By Order of S. Ordzhonikidze, the Congress ordered the peasants to take the "surplus" bread to the bulk points, and in case of non-fulfilment, it was required to take it away. So, from 18 February to 1 March 1918, about one million pounds of bread (Susorov, n.d.) were exported from the Kherson province to Soviet Russia. In addition to plundering the peasants, extortion of wealthy citizens for the needs of the Red Army began. It should be noted that the Bolshevik Party essentially opposed all those who had property, and not just against the "exploiters" and "oppressors" that it proclaimed. Lenin also considered freedom, equality, democracy, etc., nonsense.

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However, the looting of the population and the outrages committed by the Bol-sheviks and the Red Army caused mass resistance of the population. Members of the Soviets and socialist parties were arrested, and power passed to the Duma Commis-sion to protect the city of Kherson. On 12 June 1918, Russia was forced to sign a pre-liminary peace treaty, according to which it was supposed to stop combat operations and establish diplomatic relations with Ukraine. However, V. Lenin gave a directive to S. Ordzhonikidze not to withdraw Russian troops but to proclaim them Ukrainian to continue exporting as many resources as possible.

The second Russian intervention began in December 1918, when the Red Army attacked Ukraine without declaring war. At the same time, the head of the Foreign Min-istry of Bolshevik Russia, G. Chicherin, stated that there were not their troops and that it was a struggle between the Directorate and the Independent Soviet government of Ukraine (the temporary workers and peasants government of Soviet Ukraine was cre-ated by the Decision of the Central Committee of the Communist Party of Ukraine in Kursk (Russia) on 28 November 1918, and then restored in Kharkiv — *auth*.).

The Red Army entered Kherson on 31 January 1919 and by the end of March 1919, it had controlled the entire province. On 4 February 1919, the Bolsheviks created a rev-olutionary committee and elected a Council of workers and peasants' deputies to legiti-mise this aggression. In May of the same year, the illiteracy elimination commission was created in Kherson. An urban census revealed that 39% of men and 61% of women could not write or read. Therefore, on the commission's instructions, nine-day anti-illiteracy courses were opened for 150 people and then for 250. Until September, 15 schools for the illiterate were opened in the city (Tanchyk, n.d.). To ensure the implementation of the decree, teachers and the entire educated population were enrolled in the cultural Army, obliging them to comply with the orders of the people's Commissariat of Educa-tion (on the military principle). The importance of the press explained the attention of the Bolshevik leadership to increasing the level of literacy as a means of fighting for the masses. "Propaganda and terror are these two foundations that the Bolsheviks man-aged to form a 10-million-strong army" (Seheda, 2010, p. 90) (in Ukraine, 1.2 million people). — *auth*.), thanks to which they captured new territories, and most importantly is they held them. The main Russian Chekist, Felix Dzerzhinsky, whose father worked as a math teacher at the Kherson men's Gymnasium from 1864 to 1868, did not leave this region without attention.

However, the Ukrainians did not want to build communism and give up their own property, and they did not want to work for free, content with the poor state. In the modern world, this has a name of terrorism, looting and turning the population into slaves, because communism meant Red Terror, expropriation of property and com-munes. It is obvious that the population of Ukraine resisted and took up arms, trying to expel the Russian invaders and their minions as soon as possible. And in the second half of 1919, the Soviet government was deposed in the Kherson region.

The third capture of the Kherson region took place in early 1920. Thus the "So-viet era" began. Bastions of the new government were cities where about 80% of the members of the Communist Party (Bolsheviks) of Ukraine lived, while the population composition was inversely proportional. And that is why, in cities, the manifestations of Ukrainephobia acquired the most severe forms (Idris, 2010). Ideologically directed Russian-language literature was distributed from the cities, the circulations of which

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amazed with their circulations. For example, the Red Cavalryman newspaper, which was published by the Political Department of the 1st Cavalry army, was published in 300 thousand copies (Seheda, 2010). It is significant that in 1922 only 186 publications were printed in Ukrainian, while 491 were in Russian (Kraliuk, 2021) in the Ukrainian SSR.

Once again, the question of reforming Ukrainian Education arose. It started with the transfer of Russian "Regulations on the Unified Labour School of the Russian Soviet Federative Socialist Republic" and the Communist Party of the Soviet Union (Bolsheviks) programme adopted at the VIII Congress of the Communist Party of the Soviet Union (Bolsheviks). According to this model, a network of nine-year general education schools was created in Ukraine, providing general education. A Higher School was built above the secondary school, which provided professional training and had two types — institutes and universities (Nikolina, 2013). It should be noted that the main thing for all educational institutions was the promotion of communist ideals. And such a system does not need individuality; on the contrary, collectivism, commune and herd thinking developed in every possible way.

In March 1920, secondary education was reduced from nine to seven years of study. The only Labour school was a seven-year-old school, divided into four and three classes. On 30 August 1920, schools received the order on "Basics of School Work", according to which "the basis of school life should be productive work as a method of teaching; work in school should be creative, joyful, free from violence; the educational process should be based on the free development of students; homework is cancelled; punishment in school is not applied; Latin is removed from the educational process, the law of God (at the request of students, religious conversations can be arranged privately outside the school); the system of assessing students' knowledge is eliminated, instead of it, periodic registration of students' academic performance is introduced" (Berezivska, 2007, p. 16). The labour school was also based on social education of children aged 8 to 15 years because the ultimate goal of social education development, according to the people's commissar of Education G. Grinko, should be to create a collective life for the entire children's population (Shpychak, 2017). But the main thing remained the maximum involvement of citizens in work at construction sites, mines, and industrial facilities. Therefore, at the same time, professional schools were created, which gave professional education based on seven-year-olds. Persons between the ages of 18 and 40 who were previously unable to obtain an education were also subject to involvement in vocational training under the decree of 1920 "On Educational Vocational and Technical Service". An example of such "service" was the Kherson training courses for construction workers, and the builders were mostly women. So, among the 138 students who were accepted for training, there were only 6 men ("Khersonski kursy pidhotovky", 1930) and 132 women. Therefore, the myth created by the Bolsheviks is that "the household is mostly the wildest and hardest work performed by a woman" (Hohokhiia, 2004, p. 377), in fact, covered only their exploitation, which was justified from Marxist positions by the need to use a "female labour force".

The authorities did not need literate and thinking individuals, but a labour force that did not ask "inconvenient" questions but only followed the orders of the Party. The school was supposed to prepare only for further work on Soviet construction sites. According to the Bolsheviks, even the family negatively influenced the child's upbringing

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because it was unable to raise a citizen of the Soviet republic (Nikolina, 2013). Such a population should read "ideologically correct" literature only, had no other views than those considered "correct" by Bolshevik leaders, and work having nothing.

The Bolshevik leadership assigned that the most important was higher education in the political world. Back in 1919, new university admission rules were introduced, according to which the main feature was the proletarian origin. Workers and peasants were not required to pass either entrance exams or even have a certificate of secondary education. It was enough just to complete three-month preparatory courses (Sihaieva, 2012). Although the Higher School remained autonomous, however, during the policy of War communism, it was subject to labour mobilisations. Thus, in Kherson, by Order of the Education People's Commissar of the Ukrainian SSR Grinko on the general labour mobilisation of professors and teachers of higher educational institutions dd. 24 May 1920: "no one has the right to abandon the duties imposed on them by the people's Commissariat of education in the field of creative work to carry out Higher School Reform" and "no other departments, but the military, have the right to keep teaching staff at work without the consent of the Education People's Commissar" (State Archive of the Kherson oblast, n.d.a). In fact, all education was reduced to political education. "Resolutely reject capitalist elements in our cultural constructions and develop socialist elements" (Riappo, 1927, p. 31). It was exactly the task set for education by the Soviet teacher, one of the founders of the public education system Jan Riappo.

Thus, the created educational system, mass distribution of Bolshevik printed publications, theatrical productions, slogans, posters, sculptures, drawings, songs and other works of art had to meet the only goal. It was popularisation or even outright planting of communist ideology. It is obvious that in a totalitarian state, art and education were evaluated only on an ideological basis. At the same time, almost without exception, all representatives of Soviet culture passed a total check of the Army of functionaries, whose opinion fluctuated along with the party line (Yakubova & Prymachenko, 2016).

It should be noted that the attention of Bolshevik ideologists was attracted not only by teachers but also by cultural workers. After all, they significantly impacted public opinion due to their emotional, and artistic images, forming patterns in their works. Some of them, believing the proclaimed communist ideals of equality and freedom, immediately declared their commitment to the revolution. They created works of art that convey revolutionary romance and faith in its ideals, the self-sacrifice of heroes, the confrontation between good and evil, and so on. For example, there was "Red Winter" by Volodymyr Sosira in 1922, "I am a Romantic" by Mykola Khvylovy in 1924, a collection of poetry "The Seventeenth Patrol" by Mykola Bazhan in 1926, and others. Another part was forced to glorify the Party and its leaders under the influence of attacks of official criticism and threats of arrest, saving their own lives.

And so that there were no deviations from the "bright path of building communism", artists were constantly under the close control of inspection and punitive bodies. Almost all representatives of Soviet culture were completely tested. Artworks had to correspond to the ideology created by the Bolsheviks, and their artistic value was measured by political and ideological content. Artists were turned into devoted slaves of the regime (Nikitenko, 2016) through various prohibitions, censorship, intimidation and forceful pressure, up to the physical destruction of those objectionable by punitive bodies. For example, at the first All-Ukrainian Congress of the Associa-

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tion of revolutionary art of Ukraine, held in Kharkiv in 1926 with the participation of representatives of all branches, government institutions, leading literary organisations, The Berezil Theatre Association, the propaganda teams, the ideological platform of the organisation was approved. Art was recognised as a form of social Marxist-Leninist ideology in the interests of the proletariat's class struggle for communism; class neutrality of art was denied; a course was proclaimed to bring art closer to the life of society (Sheiko, 2012).

Therefore, Soviet education and cultural principles were formulated unambiguously: "our task is to bring the fighting power of art to the highest social tension, making art the most powerful means of political and educational work, that is, state propaganda of communism... General education — school and after-school (including art: theatres, concerts, cinemas, exhibitions, paintings, etc.)... should be closely associated with communist propaganda" (Avtushenko, 2000, p. 118). The creative intelligentsia even formed a special group. Thus, in 1926, the population census recorded 6.1 thousand art workers in the Ukrainian SSR. They included only persons in the civil service, the rest — numbering 32.3 thousand in the category of intellectuals, and representatives of liberal professions (Tarapon, 2012).

Ivan Bahriany expressed his attitude to the current situation in 1927 in the poem "Ave Maria", published without any official permission: "... poets are not a category of criminals that I didn't belong to and don't want to belong to. Don't call me a poet. For the word p o e t meant that time chameleon, prostitute, speculator, adventurer, lazy one..." (Bahrianyi, n.d.). Mykola Khvylevy, in the pamphlet "Ukraine or Little Russia?", wrote that "post-revolutionary and NEP-oriented Moscow has become a "centre of literary philistinism" based on "God-seeking", Theosophy, pornography, and disillusionment" (Lychkovakh, 2021, p. 138).

Clubs, theatres, libraries, and folk houses became hotbeds of the "new" culture spread not in cities but in rural areas — house-reading rooms. The "regulations on the house-reading room" were approved in July 1920 by the People's Commissariat of the Ukrainian SSR. They were entrusted with the work of spreading communist education, convincing the peasants to give up their property and join communes and state farms, and deliberately giving the state bread for extra development. An important role in the political education of adults was played by clubs, which, according to L. Trotsky, were supposed to become a tool for the re-education of employees. One of the most common means of propaganda was also the use of posters. They contained a short text, because most of the population was illiterate or semi-literate and were aimed at visual perception. Using clear symbols of the hero and enemy, they influenced the emotional perception of the viewer. "The effectiveness of visual propaganda was ensured, among other things, by using symbols borrowed from religious tradition and folk art, but in a new interpretation. The simpler and more unambiguous the image, the more effective it was" (Kuzina, 2019, p. 223).

An indicative representative of the creative intelligentsia of that period was Mykola Kulish. He headed the Oleshky Council of workers and peasants deputies, defended Kherson from the Army of the Russian General Denikin, and after the establishment of Soviet power, headed public education bodies in Oleshky. His literary career also began there. Since the mid-1920s, he had been moving to the then capital of Ukraine, Kharkiv, entering the cohort of prominent figures of Ukrainian literature (State Archive of Kher-

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son oblast, n.d.b). M. Kulish, like most representatives of that time's Ukrainian culture, believed in the demagoguery of Bolshevik propaganda, at first actively supported the Soviet government, but quickly realised that the Bolshevik ideas of universal equality had a completely different meaning. After visiting the Kherson villages, after the artificially created famine of 1921–1923, he was shocked by the inhumane attitude of the Bolshevik leadership to human life. And under the influence of what he saw, he wrote the play "97". And although the play became the decoration of the theatre season of 1924–1925 in Ukraine, in 1925, it was staged in New York and other cities in the United States. Two years later, on tour in Moscow, the performance of the Franko Theatre artists caused a standing ovation and the then people's commissar of education of the USSR Anatoly Lunacharsky called "97" a play, "about which the whole of Ukraine thundered because this is the first power play from peasant life" (Rudiachenko, 2019) However, the play "97" was significantly affected by censorship. Its first title was "Famine" in the second edition, the writer was forced to postpone the events to 1923, and in the early 1930s, partially correct the text. However, this did not save M. Kulish's life. His work attracted criticism from representatives of the official authorities, and at the end of 1934, he was exiled to Solovki. On 3 November 1937, he was shot in Sandarmos along with other representatives of Ukrainian peasants, priests, scientists, teachers, and cultural figures, when the NKVD shot 1,111 prisoners in five nights from 27 October to 4 November 1937 (Aheieva, 2017).

Thus, the created system of censorship, in the future, would develop into the physical destruction of objectionable figures of culture, education, and science. In the early 1930s, the size of repression increased. Only during 1933, 100% of the leadership was replaced in regional public education departments for political reasons; in district departments, it was 90%. More than 2,000 "nationalist elements" were expelled from the system from the People's Commissariat of the education system, more than 300 scientific and editorial staff, about 4,000 teachers, 18 out of 29 directors of pedagogical universities were dismissed, and 210 teachers lost their jobs (Smolii, 2002) harassment of cultural figures is increasing. Writers also went through the appropriate "procedure" of criticism, harassment in the press, dismissal from work, prohibition of work, and then arrest, imprisonment and execution. For example, at the 1954 Congress of the Slovo Association of Ukrainian writers in New York, it was said that in 1930, 259 Ukrainian writers were published, and after 1938 only 36 of them were published. According to their "calculations, the number of 223 Ukrainian writers who disappeared in the USSR stands for: 17 were shot; 8 committed suicide; 175 were arrested, exiled to camps and removed from literature by other police measures (among them, those who may be shot and died in concentration camps); 16 were missing; 7 died of natural causes. These data are approximate because Moscow… continues to keep the secret of its massacre of Ukrainian Soviet writers of that time" (Lavrynenko, 2002, p. 13)

Conclusions

So, having seized power from Ukraine through military aggression and Red Terror, the Russian Bolshevik elite began to impose a "Bolshevik world". Its bastions were the conquered Ukrainian cities, where the Red Army and most of the party members were

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located. Ideologically directed Russian-language literature also spread from the cities in huge numbers to fight for the masses. However, propaganda through printed publications almost did not work because the majority of the population did not know how to read and write. To eliminate illiteracy, a cultural army was formed (on a military basis), to which not only teachers were enrolled, but the entire educated population. For the same purpose, "proletarian" educational institutions were being created.

The author noted that the Russian language was automatically transferred to the Ukrainian educational process, the main element of which was the propaganda of communist ideals. The basis of the labour school was supposed to be work and social education, and professional schools on the basis of seven-year-olds were already prepared to work on Soviet construction sites. At the same time, collectivism, commune and herd thinking developed in all educational institutions. According to the Bolsheviks, even the family negatively influenced the upbringing of the child because they were unable to raise a citizen of the Soviet republic.

It is noted that the most important was higher education in the political world, admission to which was carried out on a social basis. "Proletarian origin" gave the right not to take entrance exams and not to have a certificate of secondary education because the authorities did not need knowledge but ideologically savvy people.

Culture should also serve to popularise and instil communist ideology. Art was defined as a form of social Marxist-Leninist ideology in the interests of the proletariat's class struggle for communism. Literary work, theatrical productions, slogans, sculpture, drawings, songs and other works of art were aimed at forming a new cultural space, a new social worldview.

It is proved that almost all representatives of Soviet culture passed a full check of the Army of functionaries, whose opinion fluctuated along with the party line, and "objectionable" figures of culture, education, and science were physically destroyed. Only works of art that corresponded to Bolshevik dogmas were allowed, and their artistic value was measured by political and ideological attitudes. The population had to read "ideologically correct" literature only, not have their own opinion and work. It was believed that the Soviet man had to follow the orders of the Party up to self-sacrifice and not ask "uncomfortable" questions. Consequently, a certain "genetic" selection was made when people of proletarian origin loyal to the Party were needed to govern the country. In the mass consciousness, socialist culture promoted absolute faith in leaders and communist dogmas. However, the perception of the new socio-cultural environment created by the Bolsheviks by society at that time requires further research.

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ОСВІТА ЯК ОБ'ЄКТ КУЛЬТУРОЛОГІЧНОГО АНАЛІЗУ: ФОРМУВАННЯ «БІЛЬШОВИЦЬКОГО СВІТУ» НА ХЕРСОНЩИНІ

Драмарецький Борис Болеславович

Кандидат історичних наук, доцент,
старший науковий співробітник Інституту української археографії та джерелознавства
ім. М. С. Грушевського НАН України,
доцент Київського національного університету культури і мистецтв,
ORCID: 0000-0003-3569-6784, dddboris@gmail.com,
Київ, Україна

Метою статті є аналіз особливостей формування «більшовицького світу» в освіті та культурі Херсонщини. Сучасна ситуація в Україні певною мірою нагадує початок 1920-х рр., коли формувався «більшовицький світ», а населенню прищеплювали радянське світобачення. Наукова новизна полягає у дослідженні штучно створеної більшовиками культурологічно-освітянської парадигми в Україні як феномену гуманістичного геноциду. Методологія дослідження полягає у застосуванні підходів культурології, педагогіки та історії, а також аналітичного, структурного та проблемно-хронологічного методів, що дозволили з'ясувати мету більшовицької освітянської політики у формуванні нового культурологічного простору. Висновки. Доведено, що після захоплення влади в Україні, російська більшовицька верхівка розпочинає нав'язувати «більшовицький світ», поширюючи ідеологічно спрямовану російськомовну літературу як засіб боротьби за маси. Наголошено, що на український навчальний процес автоматично перенесли російський, головним елементом якого була пропаганда комуністичних ідеалів. Основою школи ставала праця та соціальне виховання, розвивався колективізм, комуна та стадне мислення. Найважливіше значення у політпросвіті відводилося закладам вищої освіти, вступ до яких здійснювався за соціальною ознакою. Популяризації та насадженню комуністичної ідеології мала слугувати також культура. Мистецтво визначили формою суспільної марксистсько-ленінської ідеології в інтересах класової боротьби пролетаріату за комунізм. Майже усі представники радянської культури проходили тотальну перевірку. Дозволялися лише художні твори, що відповідали більшовицьким догматам, а їхня художня цінність вимірювалася політико-ідеологічними настановами. Населення повинно

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було читати лише «ідеологічно вірну» літературу, не мати власної думки та працювати. Отже, був проведений певний «генетичний» відбір, коли для управління країною потрібні були віддані партії люди пролетарського походження, а у масовій свідомості соціалістична культура сприяла абсолютній вірі вождям та комуністичним догматам.

Ключові слова: освіта; культура; Херсонщина; більшовики; військова агресія; пропаганда; політико-ідеологічні настанови; суспільство

POSTFEMINIST FEMININITY IN POP CULTURE DISCOURSES OF THE 1990s AND 2000s

Galyna Kotliuk

Master of Arts in British Studies, Master of Arts in English Philology,
ORCID: 0000-0003-1150-5779, galynakotliuk@gmail.com,
The University of Regensburg,
31, Universitätsstraße, Regensburg, 93053, Germany

The concept of postfeminism has become one of the central and most important concepts in feminist cultural studies continually raising a lot of debates and discussions. As an important social and cultural phenomenon, postfeminism has extensively invaded popcultural and media spaces at the turn of the last century, and by doing so has drastically (re)shaped the very concept of femininity in mass culture of the 1990s and early 2000s. The controversial nature of postfeminism has created a new concept of femininity, which was located outside of both patriarchal and feminist discourses. The purpose of this article is to analyse postfeminist femininity in various popular TV series and films of the time, locate their representations of femininity within the existing contemporary postfeminist discourse and trace its impacts on the modern understanding of womanhood. The research methodology consists of comparative analysis and synthesis methods, which have made it possible to identify the main features and key concepts of postfeminism as socio-cultural phenomenon. The historical and cultural approaches as well as the systemic method have allowed us to understand the influence of postfeminism on pop-culture as well as to trace its multifaceted relations to public media discourses. The elements of critical and content analyses, as well as the complex processes decomposition method, were used for the assessment of postfeminist theory as a concept-methodological basis for the further analysis of media products in their relation to postfeminist discourses. The scientific novelty lies in analysing the unique sensibilities typical for postfeminism and applying this theoretical knowledge to reinvent female images in pop culture discourses, thus offering a new approach to understanding femininity outside the patriarchal narratives as well as second- and third-wave feminism. Conclusions. The findings of the article provide a new perspective on popular and well-known products of the media industry of the 1990s and 2000s, re-read them within the scope of the postfeminist framework, and offer a new angle of interpretation of femininity at the turn of the last century.

Keywords: feminism; postfeminism; femininity; popular culture; media

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Introduction

The notion of postfeminism has become one of the central and most important concepts in feminist cultural studies. However, till nowadays there is surprisingly little agreement about how to explain what postfeminism is, the term having been overburdened with different meanings. As Rosalind Gill (2007) argues, "the term [postfeminism] is used variously and contradictorily to signal a theoretical position, a type of feminism after the Second Wave, or a regressive political stance" (pp. 147–148). Some feminist theorists and researchers have declared feminism to be dead (Kai Ebeling) or, as Wendy Kamminer (1993) claims, to be experiencing an "identity crisis". Other feminist scholars (Susan Faludi and Imelda Whelehan) regard postfeminism as a negative reaction to feminist ideas of the Second Wave — the so-called *backlash*, which was based on the (rather misleading) claim that gender equality has already been achieved and discrimination against women no longer exists, and therefore feminism as a social and political worldview has become obsolete and outdated in the contemporary world. Hence, postfeminism can be interpreted as a rejection of feminism's attempts to create a space for women outside the patriarchal system and as a desire to find women's place within the existing power structure.

If First Wave feminism had focused on the fight for women's political power (women's suffrage and property rights), and Second Wave feminism had expanded the debate on the topics of female sexuality, reproductive rights, and attitudes towards women in families and at workplaces, postfeminism had not developed an explicit socio-political agenda. Women in the media and private spaces have emphasised their non-involvement in political life due to the anxiety of being associated with feminism as a political movement, which in the 1990s and the early 2000s had acquired a rather negative connotation. Many women refused to identify with the movement and tried to distance themselves from it — the popular phrase I am not a feminist became a slogan of the postfeminist era. Susan Bolotin (1982) observes and analyses this tendency in her article "Voices from the Post-Feminist Generation", which she based on a series of interviews she had conducted with a number of women who commonly concurred with the goals of feminism, but for various reasons did not identify themselves as feminists: due to the fear of being misunderstood by a partner, stigmatised as a lesbian and male-hater, rejected by the previous generation of Second-Wavers, or out of a desire to return to the usual socially acceptable model of a relationship initiated and led by a man.

Nevertheless, postfeminism should not be reduced to a simple backlash to the feminist rhetoric — it is a much more complex phenomenon that "constructs an articulation or suture between feminist and anti-feminist ideas" (Gill, 2007, p. 162). Gill (2007) offers a new definition of postfeminism and suggests that it can be best understood as a "distinctive sensibility, made up of a number of interrelated themes" (p. 147): the understanding of femininity as a bodily property; an emphasis upon self-surveillance and self-improvement practices; a domination of individualism and personal choice; a pronounced sexualisation of culture; and a prominence of consumerist behaviour (p. 149). These themes have actively circulated in pop culture and mass media since the early 1990s and almost until the mid-2000s. They can be found in romantic comedies like *Bridget Jones's Diary* (2001) or erotic thrillers like *Basic Instinct* (1992), in the comedy-drama series *Sex and the City* (1998–2004), or the supernatural drama *Buffy the Vampire*

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Slayer (1997–2003), not to mention various talk shows, magazines, the so-called *chick lit* — a genre of mass literature, the main audience of which mostly consisted of young women between 20 and 30 years old — and various forms of advertising.

Purpose of the article

The main purpose of this article is to analyse how the concept of postfeminist femininity developed in the media space, based on three *self*: women's *self-surveillance*, competitive *self-improvement* in the continuous pursuit of an ideal (female) body, and "transgressive" *self-love* that develops from female individuality which is located at the heart of postfeminist discourse. Engaging with the cultural study of famous films and series that circulated in popular culture from the early 1990s till the mid-2000s, I hope to offer a new — postfeminist — perspective of looking at well-known products of the media market.

Main research material

As defined by Gill (2007), "[o]ne of the most striking aspects of postfeminist media culture is its obsessional preoccupation with the body" (p. 149). Bringing the female body into the spotlight of postfeminist discourse has redefined femininity as "a bodily property rather than a social, structural or psychological one" (Gill, 2007, p. 149). In other words, postfeminism has reinvented markers of femininity, shifting the focus from the role of women primarily as mothers — a role that has been dominating social discourse for centuries — and focusing first and foremost on the bodily aspect. Thus, the sexually attractive body and its compulsory attributes like long hair and its absolute absence in certain places is presented as "women's key (if not sole) source of identity" (Gill, 2007, p. 149). Moreover, such a body is regarded simultaneously as "women's source of power and as always already unruly, requiring constant monitoring, surveillance, discipline and remodelling [...] in order to conform to ever-narrower judgments of female attractiveness" (Gill, 2007, p. 149). Self-monitoring and self-surveillance have now become necessary requirements for the successful performance of millennial femininity and are marked by three distinctive features: "increased intensity", "extensiveness" and "focus upon the psychological" — the need to transform one's interior life as well as one's exterior look (Gill, 2007, p. 155).

The urge for constant self-surveillance has penetrated the postfeminist media space and can be found in various chick magazines, television shows, and films. In one of the most iconic postfeminist films, *Bridget Jones's Diary*, the protagonist — Bridget — demonstrates the whole spectrum of activities associated with self-surveillance: she keeps a diary, she monitors her fluctuating weight, she tracks her calories and the cigarettes she has smoked, she makes plans and projects and still is very uncertain about her future. In the age of technological advancement, female self-monitoring is intensified more than ever due to the extensive popularity of beauty and self-tracking apps, which enable "metricised and forensic scrutiny of the female body [...] mediated by the mobile phone" (Elias & Gill, 2018, p. 60). The postfeminist woman is framed as a par-

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adoxical phenomenon, which functions both as a subject and as an object of her own self-monitoring gaze, and thus is located in the middle of the Foucauldian panopticon, monitoring and being monitored by the others. Sandra Lee Bartky (1998) compares such a woman to a prisoner of postfeminist self-surveillance practices:

"The woman who checks her makeup half a dozen times a day to see if her foundation has caked or her mascara has run, who worries that the wind or the rain may spoil her hairdo, who looks frequently to see her stockings have bagged at the ankle or who, feeling fat, monitors everything she eats, has become, just as surely as the inmate of the Panopticon, a self-policing subject, a self-committed to a relentless self-surveillance" (p. 42).

In postfeminist discourse, such kind of constant self-control is *never* excessive. Moreover, self-monitoring in this context becomes a required necessity, since postfeminism views the body as a woman's greatest source of power and, as a consequence, as a major value for measuring female success. A woman, who does not know how to monitor and discipline her body, eventually will not be able to successfully reproduce postfeminist femininity, and thus will be immediately punished for her negligence. For example, in the third episode of the fifth season of "Sex and the City" Miranda, whose body has not yet fully recovered after giving birth to her child, faces misogynistic attacks and aggression from men, one of whom tells her to "move your fat ass!". The whole situation undoubtedly hurts Miranda, who is constantly reflecting on how her body has changed and never ceases to compare herself both with her female friends who match the contemporary beauty standards and with her own "version" before childbirth. Being publicly humiliated, Miranda is forced to go through painful embarrassment, which in postfeminist context can be viewed as an immediate punishment for her incompetent self-monitoring due to her pregnancy. In postfeminist discourse, the responsibility for the possible failure lies only with the female self (McRobbie, 2009, p. 358), which is to blame for the inability to accomplish the norms of millennial femininity, and thus disgraced Miranda returns to her hotel room and readily accepts the fact that she deserves such a treatment.

Therefore, the woman finds herself under the magnifying glass of the society and — what is even more important — under the forensic scrutinizing gaze of her own self. The female body is perceived as the one being unruly, and thus demanding constant self-disciplining and self-surveillance in order to successfully perform postfeminist femininity. In postfeminist media culture the female self, represented mainly through the woman's body, has become an individualistic project to be measured, monitored, and constantly encouraged to be improved. This leads me to the next part of this paper, in which I am going to discuss female competitive self-improvement.

Female self-improvement is a distinctive feature of the postfeminist understanding of femininity. Postfeminism advocates self-improvement as an act of female empowerment, since a woman is the only one who has agency and control over her body: "a well-groomed, sexual, feminine body is a site of [female] liberation [...] [which] is marked by girls' self-centred attitudes and use of autonomous decision making about the female body and sexuality for the sake of their own pleasure" (Bae, 2011, p. 30). Such self-improvement is believed "to provide girls with the power that comes from achieving social distinction and attracting male attention" (Bae, 2011, p. 30) and can be secured through the variety of beautifying practices: makeup routine, cosmetic or spa

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treatment, plastic surgery or even virtual appearance enhancing techniques offered by beauty apps or Instagram masks.

Female self-improvement is a typical scenario of the post-feminist era, which is often presented on the screen in a form of the makeover paradigm based on a "complete" change of a heroine's appearance. This trope can be easily traced in many films: "Death Becomes Her" (1992), "She's All That" (1999), "Miss Congeniality" (2000), "The Princess Diaries" (2001), "13 Going on 30" (2004), "The Devil Wears Prada" (2006) and even the dystopian action film "The Hunger Games" (2012), when the protagonist — Katniss Everdeen — appears in a new feminine look at the opening ceremony of the Games and this is what gains her the love of the public and support from the sponsors. The heroine's makeover in these films is a common postfeminist strategy, which is based on a magic of transformation, when taking off glasses and straightening hair drastically changes the female character's appearance and marks the beginning of her journey to the inevitable success. The makeover element is also very typical for the iconic American TV project "America's Next Top Model" (2003–2018), which has developed into one of the most successful broadcasting franchises. The makeover episode is one of the most popular and highest-rated of the show and always receives a lot of attention from the audiences.

In the TV series format, female transformation is (probably) depicted best and most detailed in the original Colombian telenovela "Yo soy Betty, la fea" ("Ugly Betty", 1999–2001). In each version of the soap opera, the physical external transformations of the main character are presented as a main source of her agency that helps her regain control over her life — typically, along with the appearance changes comes success in professional and personal life. However, the self-improvement as presented in the telenovela is primarily motivated by a need to meet the patriarchal standards of beauty — the beauty of white, heterosexual, and physically attractive young women belonging to the middle class. Heroines who do not fit into this paradigm find themselves under the scrutinising gaze of their colleagues, friends, and families, and thus achieving the "beauty ideal" means for them to regain their privacy and evade the policing gaze directed at them.

Critics of postfeminism often denounce the postfeminist concept of self-improvement as a forceful imposition of patriarchal standards of beauty on women and the perception of femininity through the prism of the male gaze. Proponents of postfeminism, on the other hand, view it as a manifestation of woman's agency referring to Foucault's idea of aesthetic self-stylisation, which, according to the philosopher, is the highest manifestation of freedom. In postfeminism, the self becomes a "phenomenon of choices and options" (Giddens, 1991, p. 8), which can be (re)modified and (re)fashioned with the help of cosmetic procedures, medical inventions, and plastic surgery. Although postfeminist discourse encourages women to seek self-improvement and surgically alter their bodies, there is no unanimous agreement in modern academia about the nature of elective cosmetic surgery. Thus, while some scholars (Sandra Bartky, Peta Tait) argue that "beauty practices, including cosmetic surgery, subordinate and oppress women by coercing them to resculpt their bodies to fit a male-defined vision of femininity", others (Abigail Brooks) advocate female agency in their decision to undergo surgery (Pecot-Hebert & Hennik-Kaminski, 2012, p. 78). I myself believe that woman's manipulations with her body involve both agency and subordination, self-empowerment, and a need to follow the socially constructed aesthetic paradigm.

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One more aspect I would like to discuss in this part is the phenomenon of self-help. As argued by Elias and Gill, "the makeover paradigm is a key part of the contemporary postfeminist sensibility — demanding work on, careful styling of and reinvention of the body" as well as constant improvement of "*psychic life*" (Elias & Gill, 2018, p. 64) in order to align the outer female self with her inner self. Such improvement includes developing self-confidence and self-esteem, which has resulted in the extremely profitable self-help industry. Although the first-ever self-help book *Self-Help* (1859) by Samuel Smiles was written for men, from this time onwards "self-help became a predominantly feminised genre" (Riley et al., 2012, p. 8), whereby "women are often positioned as particularly in need of help to become [an] ideal individualist self" (Riley et al., 2012, p. 4).

In the fourth episode (season five) of "Sex and the City", Charlotte is in a bookstore looking for a self-help book "Starting Over Yet Again". At the bookshelves with self-help literature, she meets two women — one of them is incessantly crying, and the other is nervously chewing her hair. This scene frightens Charlotte, especially after one of the women says that this book has *actually* helped her, which raises the question of how the women were feeling before if even now they are still in a state of such a perceptible distress? When Miranda asks her which book she was looking for, the embarrassed Charlotte does not reply anything since admitting that she needs a self-help book means recognising that she has failed to perform an image of successful millennial femininity. Nevertheless, at home then, when no one is watching her, Charlotte orders one copy on Amazon. The platform immediately starts recommending her other books according to the previous purchase, thus related to the topic of self-help: "Lonely Women No Men", "I'm Fine, Now" and "Reservations for One". Throughout the entire process of choosing and buying a book Charlotte feels shame for her feeling of inability to manage her own life — "however much work they put in themselves, women can never be confident that they have got it right" (Riley et al., 2012, p. 10).

In the postfeminist era self-improvement is regarded as a vital part of successful femininity and "not to work on the self risks [is] being understood as a [failure of femininity]" (Riley et al., 2012, p. 10). Women are caught in a constant rivalry upgrading their looks and trying to discover self-confidence. Popular culture reflects on these postfeminist practices for self-improvement by offering grotesque exaggerations of the socially approved (if not required) femininity norms, and thus questions and challenges their authoritative status.

Women's empowerment through external beauty practices and self-improvement has shattered "the conventional power hierarchy between male and female" (Bae, 2011), since in the age of postfeminism women are encouraged to pursue beauty as the essence of femininity, not for the male approval, but to get the aesthetic satisfaction and confidence themselves. Therefore, the female body can no longer be positioned as an object designed to satisfy male desire and experiences a revolutionary shift in its perception "from an external, male judging gaze to a self-policing, narcissistic gaze" (Gill, 2007, p. 151), which becomes an ultimate manifestation of female self-love.

The notion of narcissism as a key psychoanalytic concept was first fully developed in Freud's essay "On Narcissism: An Introduction" (1914), in which he states that "a primary narcissism is necessary for individual consciousness, the ego to be "born" (Tyler, 2005, p. 27). Although Freud's discovery is no doubt ground-breaking and highly influential in terms of psychoanalysis and study of the human psyche, his definition of

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narcissism is eminently gendered and biased. According to Freud, women have "a biological propensity to narcissism" (Tyler, 2005, p. 29), since for some "highly complicated biological reasons" women (unlike men) are unable of giving up their narcissism and reaching the "highest state of development… the state of being in love" (Tyler, 2005, p. 28). Freud argues that narcissism is the root of female neurosis and hysteria and uses narcissism and its derogatory connotations "to reinforce, rather than question, the patriarchal, familial and middle-class [femininity] ideals of the early 20th century […]" (Tyler, 2005, p. 28) and to frame women as passive objects, which need constant patriarchal control.

Second Wave feminism is marked by the notion of "*political narcissism*" (Tyler, 2005, p. 32), as women began to act narcissistically — to speak about their personal concerns in public under the second-wave feminism slogan "the personal is political". As a consequence, the 1970s were proclaimed the decade of the new narcissism, and feminists and other equal rights supporters were framed as narcissistic and destructively self-absorbed, and thus to be blamed for the ills affecting the society — the "demise of traditional social roles for men, divorce and the subsequent breakdown of father-headed households [and] the increasing number of (middle-class) women going to work" (Tyler, 2005, p. 36).

Postfeminism, however, transforms this gendered narcissism into a tool of female emancipation and establishes self-love as an essential part of the millennial woman. This switch to the ultimate self-love, which has liberated women from the limitations of male (and male desire) centred world, is marked by a change of women's media tone from judgmental and exposing in chick magazines or television programmes to "a more affirmative discourse that emphasises the ways women need to love themselves" (Riley et al., 2012, p. 9) and a shift in consumer culture, which promotes an image of the liberated woman as the one who loves and appreciates herself. Moreover, because postfeminism is divorced from any political discourses, women can identify themselves as *already liberated* without the fear of being marginalised as "selfish" feminists (Tyler, 2005, p. 38). Paradoxically, postfeminism does the very thing for which the feminism of the Second Wave was criticised — encouraging women to be narcissistic and to find empowerment in their self-love (Tyler, 2005, p. 38).

One of the episodes of the British comedy sketch show Smack the Pony[1] features two women: one is conducting a survey for the customer database of her company, and the other agrees to take part in it and invites her to the house. In the room where the women are sitting, the walls are adorned with naked portraits of the owner of the house, who voices a request which is rather strange in this situation: "I'd rather you didn't look at the pictures if that's ok". The employee of the company agrees and promises not to pay any attention to the pictures, but it seems that keeping her word is not an easy task — the portraits depicting the naked body constantly distract her, confusing her thoughts and disturbing the interview process. The owner of the paintings repeats her request several times, emphasising especially not to look at the portrait that demonstrates her "massive minge". However, despite her ostentatious (or even fake) reluctance to show her portraits, the woman seems to be rather happy to receive all the attention: she proudly exhibits the paintings in her living room, invites a stranger to

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[1] Smack the pony — euphemistic phrase for the female masturbation.

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her house, and repeatedly demands not to look at her nude portraits, which only draws and channels more attention and provokes more curiosity of the beholder. Such hyperbolised female behaviour is a product of postfeminist discourse, which celebrates woman's self-love and willingness to demonstrate it to others. The heroine of the sketch is not ashamed of her nudity in the paintings — she enjoys her sexuality as well as she enjoys her body, which now becomes the centre not of the male (as it is in patriarchal discourse), but of her own *female gaze*.

Postfeminist narcissism also (re)shapes the dynamics of heteronormative romance, since instead of fulfilling their male partners' expectations from such a relationship, women concentrate on their selves and their body image. In the third episode (season five) of "Sex and the City", Samantha, suspecting her fiancé of cheating on her, breaks up with him. His claims that he loves her and would never betray her again Samantha meets with the reply: "I love you too, Richard. But I love myself more". By doing this Samantha makes a statement that she is ready to defend her boundaries and prioritises her own comfort over the existing relationship and perspective of future marriage. Her actions break with patriarchal expectations of toleration of male infidelity and turn female self-love into a weapon against the existing ideology.

Another example of postfeminist self-love is Robin from the comedy series "How I Met Your Mother" (2005–2014). Robin repeatedly rejects her suitor Ted, who stubbornly tries to convince her that she is the girl of his dreams. Robin, however, goes against the patriarchal expectations that Ted projects on her and does not start a relationship with him the very moment he confesses his love to her. Instead, Robin focuses on her career, self-development, and travelling — a life, which she has always wanted to lead and which Ted's manipulation and his excessive obsession with romance will only hinder. Robyn's tragedy is that eventually she cannot escape the normalising heterosexual practices and in the final episode of the series is shown to recommence the paused relationship with Ted — this decision being not her own, but rather imposed on her by a patriarchal society, Ted functioning as its living embodiment.

The shift of the female gaze from her (male) partner to her own self menaces heterosexual relationship as well as undermines patriarchal family values, and thus is to be punished in a form of female singlehood — not only Samantha and Robin, but also other female characters that have emerged out of post-feminist discourse pay a high price for their self-love in a form of female singlehood. Patriarchal society regards female self-love as a deviation from the fixed norms of femininity, and therefore stigmatises self-loving women as selfish coquettes, cold and unemotional careerists, aggressive ladettes, heavy drinkers, or just promiscuous "bitches". Postfeminism uses narcissism to contemplate on the changes in the gender power structure that empower women through their self-love. These women know about their sexuality and are proud of it; they are active sexual actors who are unwilling to compromise their own standards and reject fears projected on them by society.

Conclusion

Postfeminism is a highly controversial social and cultural phenomenon, which is referred to as a backlash against the ideas of second-wave feminism as well as a rad-

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ically new way of interacting with feminist theory and rethinking femininity and the female body. I believe that postfeminism has to be understood as a paradoxical concept, which is standing at the intersection of feminist and anti-feminist discourses. Postfeminism fetishises the female body — fit, healthy, and sexually appealing — and proclaims it as the new source of women's empowerment. The body is located at the centre of postfeminist discourse and reflects the controversies of its polemics: it is both an active subject and a sexual object, it possesses agency and is a source of female empowerment and, simultaneously, finds itself under hostile (self-)surveillance and needs constant improvement.

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ПОСТФЕМІНІСТИЧНА ЖІНОЧНІСТЬ У ПОПКУЛЬТУРНОМУ ДИСКУРСІ 1990-Х І 2000-Х РОКІВ

Котлюк Галина Василівна

Магістр мистецтв у британських студіях, магістр англійської філології,
ORCID: 0000-0003-1150-5779, galynakotliuk@gmail.com,
Університет Регенсбурга,
Регенсбург, Німеччина

Поняття постфемінізму давно стало одним із центральних і найважливіших у феміністичній теорії і досі є джерелом багатьох дискусій, обговорень та дебатів. Як важливий соціальний і культурний феномен постфемінізм активно заполонив попкультурний та медіапростір на рубежі минулого століття і одразу кардинально (пере)осмислив саму концепцію жіночності в масовій культурі 1990-х і початку 2000-х років. Суперечливий характер постфемінізму створив нову концепцію фемінності, яка перебувала поза межами як патріархального, так і феміністичного дискурсів. Мета статті — проаналізувати постфеміністичну жіночність у різних популярних телесеріалах і фільмах того часу, локалізувати їхню інтерпретацію жіночності в існуючому на той час постфеміністичному дискурсі та простежити його вплив на сучасне розуміння фемінності. Методологія дослідження складається з методів порівняльного аналізу та синтезу, які дозволили виявити основні риси та ключові поняття постфемінізму як соціокультурного явища. Історико-культурний підхід, а також системний метод дозволили зрозуміти вплив постфемінізму на масову культуру і відслідкувати його взаємозв'язки з публічними медіадискурсами. Елементи критичного та контент-аналізу, а також метод декомпозиції комплексних процесів були використані для оцінки постфеміністичної теорії як концептуально-методологічної основи для подальшого аналізу медіапродуктів у їхньому взаємозв'язку з постфеміністичними дискурсами. Наукова новизна полягає в аналізі унікального набору чуттєвостей, характерних для постфемінізму, і застосуванні цих теоретичних знань для переосмислення жіночих образів у дискурсах поп-культури, пропонуючи таким чином новий підхід до розуміння жіночності за межами як патріархальних наративів, так і фемінізму другої і третьої хвиль. Висновки статті дають новий погляд на популярні та відомі продукти медіаіндустрії 1990-х і 2000-х років, «переглядають» їх у рамках постфеміністичного підходу та пропонують новий ракурс інтерпретації фемінності на рубежі минулого століття.

Ключові слова: фемінізм; постфемінізм; жіночність; поп-культура; медіа

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TRANSFORMATION OF HOLIDAY CULTURE
UNDER THE INFLUENCE OF THE REVOLUTION OF DIGNITY

Taras Kuzmenko

PhD in Cultural Studies,
ORCID: 0000-0001-7987-5659, ktg76@ukr.net,
Kyiv National University of Culture and Arts,
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

The purpose of the article is to characterise the development of modern holiday culture under the influence of the Revolution of Dignity and to study its impact on modern cultural processes in Ukraine. Holiday culture unites various historical and cultural stages of Ukrainian society. At the same time, at the present stage of development, holidays acquire new expressive and symbolic forms, unite citizens with common ideas, and create the spiritual core that unites us into a conscious nation. The research methodology involves the use of general scientific, historical, comparative, analytical, and axiomatic methods for a systematic analysis of the impact of the Revolution of Dignity on the holiday culture of Ukraine in the 21st century. The scientific novelty lies in the fact that the article outlines general trends in the development of the Ukrainian holiday calendar after the Revolution of Dignity and in the context of the Russian-Ukrainian war since today's social challenges affect changes in the new holiday calendar of Ukrainians. Conclusions. The article provides an analysis of the development of modern holiday culture under the influence of the Revolution of Dignity and its impact on modern cultural processes in Ukraine. The transformation of traditional and familiar holidays is revealed. On the examples of the introduction of public holidays and anniversaries, the relationship between the main events of public life and the country's holiday calendar is demonstrated. It is proved that Ukrainian holiday culture, as a phenomenon of the Ukrainian people, has an active influence on the development and formation of the national identity of both the younger generation and the adult population of the country. Thus, the uniqueness of the spiritual richness of the Ukrainian holiday makes it an invaluable pedagogical asset for educating young people, preserving national traditions for future generations.

Keywords: holiday; holiday culture; Revolution of Dignity; public holiday; commemorative day; calendar of public holidays

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Introduction

The phenomenon of holiday culture is a kind of dialogue between history and modern times, and is an integral genetic component of the Ukrainian people. Holiday culture unites various historical and cultural stages of life of the Ukrainian society, and at the same time, at the present stage of development, holidays acquire new expressive and symbolic forms. Usually, holidays change under the influence of various social events and reflect the feelings and moods of the present. It is the social challenges of our time that are influencing the changes in the new holiday calendar of Ukrainians. The Revolution of Dignity and the subsequent military aggression of the Russian Federation significantly affected the social, economic and political processes in our state, and accordingly, there were changes in the holiday calendar of Ukraine.

Recent research and publications analysis. Research of modern Ukrainian holidays in the cultural and scientific direction is reflected in the works of such authors as Z. Bosyk (2015) "Intangible cultural heritage of Ukraine in the context of social and cultural development policy of the state", I. Petrova (2019) "Cultural and leisure practices in the system of public administration", T. Haievska (2006) "Folk rites in independent Ukraine", K. Haidukevych, (2016) "The specific nature of the organisation of mass sports and art events", O. Kis (2018) "Stolen holiday: historical transformations of the meaning of the International Women's Day (8 March)", O. Limanska (2008) "Calendar holiday as a component of Ukrainian ritual culture (on the material of Slobozhanshchyna)", V. Pohrebnoi, (2013) "A holiday in a man's life". However, they all relate to the development of Ukrainian mass holidays before the Revolution of Dignity. Modern political and social changes have significantly affected the development and formation of the Ukrainian holiday calendar, the challenge ahead is to rethink the traditional holiday culture of Ukrainians and consider innovative changes in Ukrainian calendar holidays that have influenced the development of modern Ukrainian culture.

Purpose of the article

The purpose of the article is to characterise the development of modern holiday culture under the influence of the Revolution of Dignity and to study its impact on modern cultural processes in Ukraine. Research methods. The author of the article applies the general scientific method, and provides a systematic analysis of the influence of the Revolution of Dignity on the Ukrainian holiday culture of the 21st century using the comparative and axiomatic method. The scientific novelty lies in the fact that the article outlines general trends in the development of the Ukrainian holiday calendar after the Revolution of Dignity and in the context of the Russian-Ukrainian war.

Main research material

The holiday is an integral part of the modern cultural process and is a multi-faceted and socio-cultural phenomenon that reflects the life moments of both individuals and society as a whole. Holiday culture has its own historical, social and cultural

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sources, reflects a rich national cultural heritage that goes back deep into the past. Holiday culture influences the development and formation of the human worldview, reproduces the historical, moral, ethical and cultural values of the people, and is an integral part of human existence.

Ukraine is a country with a multinational population. This feature determines an extremely rich variety of regional traditions (political, cultural, religious, linguistic, etc.). Accordingly, there is diversity and pluralism in the area of celebration. O. Kurochkin (2014), who studied the features of modern holiday culture, drew attention to the ideological eclecticism of the official holiday calendar of our country, which reflects memorable dates and events of various content and origin. On the basis of the careful analysis, it could be said that there are secular and religious, national and international, political and cultural, rural and urban traditions. It is known that the calendar has church holidays (mainly Orthodox) — Christmas, Easter, Trinity, etc.; holidays of the Soviet calendar — Labour Day, International Women's day; holidays of Ukrainian statehood — Constitution Day, Independence Day, Ukraine's Unity Day, etc.), as if the country today lives in several time dimensions. "Such a heterogeneous picture is already at the highest official level of the national holiday system. In everyday life, taking into account the ethnic, confessional, political, professional, age-related, and now a socio-economic mosaic of Ukrainian society, the real situation is much more complicated" (Kurochkin, 2014, p. 7).

The events of the Revolution of Dignity in 2013-2014 became a turning point in the history of our state. Thus, Russian military aggression, the occupation of part of Ukrainian territories and military battles in eastern Ukraine affected the rise of national culture, which led to certain changes in the Ukrainian holiday calendar. As a result of recent events, it has been replenished with new Ukrainian holidays. One of the first was the Day of Dignity and Freedom celebrated on 21 November. The proclamation of this holiday was intended to promote the establishment of the ideals of freedom and democracy in Ukraine, preserve the memory of the fateful events in Kyiv and Ukraine at the beginning of the 21st century, and convey true information to future generations. This day is a tribute to the patriotism and courage of citizens who stood up for democratic values, human rights and freedoms, the European choice of our country in autumn 2004 and in November 2013 – February 2014, and the national interests of our state (President of Ukraine, 2014b).

The Day of Heroes of the Heavenly Hundred commemorates the tragic events of 20 February 2014, when during the Revolution of Dignity, on Instytutska Street in Kyiv, human blood was shed and were numerous victims. The shooting of protesters, the storming of a tent city, up to a hundred innocent victims were followed by the collapse of the Yanukovych regime. The Heavenly Hundred has become a symbol of dignity and freedom. This memorable day was set by the decree of the President of Ukraine Petro Poroshenko on 11 February 2015 in honour of the great civic and national courage, strength of mind of citizens who gave their lives during the Revolution of Dignity, defending human rights and freedoms, the ideals of democracy, thanks to whom "the course of the history of our state has changed" (President of Ukraine, 2015b). The words heroism, sacrifice, patriotism became consonant with the heroes of the Heavenly Hundred. For modern Ukrainians, their heroic deed has become an integral part of our history. The right to live in a civilian society, freedom of expression, and aspirations for

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freedom have become an integral part of the lives of millions of our citizens. The Revolution of Dignity and subsequent events of the hybrid war on the part of the Russian Federation led to the development of the national movement, and the first volunteer military units were created. Therefore, on 14 March, we celebrate the Day of the Ukrainian Volunteer. The holiday was founded in order to further strengthen the patriotic spirit of citizens, honour the participants of volunteer groups and draw public attention to caring for them, and support public initiatives (Verkhovna Rada of Ukraine, 2017).

The Day of Defenders of Ukraine, which is a national holiday, was also established by the Presidential decree (President of Ukraine, 2014c) on the 14th of October in 2014, a year later, in 2015, it became nationwide. On 14 July 2021, the Verkhovna Rada renamed the holiday the Day of Defenders and Defendresses of Ukraine. The 14th of October combines three festive events, namely: the religious holiday of The Intercession of the Theotokos, Ukrainian Cossacks' Day, and the Day of the Creation of the Ukrainian Insurgent Army. Thus, it becomes clear that the glorious Cossack past is combined with the heroic present. For most Ukrainians, Defenders Day is perceived as part of our historical past, so with the beginning of the war against the Russian invaders, the Feast of the Intercession is perceived organically and meets the needs of society. Since 2015, the holiday is celebrated at the state level. According to the fifth President of Ukraine Petro Poroshenko: "The 14th of October, the intercession of the Most Holy Theotokos, has been a holiday of defenders of the native land since Cossack times. Therefore, last year, deliberately deleting from the Ukrainian calendar someone else's, artificially introduced holiday of the Russian occupying army, I chose the 14th of October" (Horova, 2015). The courage of our soldiers and officers, heroism, self-sacrifice have become integral symbols of the Ukrainian soldier.

Military holidays have become an integral part of the Ukrainian calendar. The Presidential Decree of 22 November 2018 established the Day of Foreign Intelligence, which is celebrated on 24 January. The introduction of the holiday is caused by the significant contribution of intelligence officers to protecting the country's national interests from external threats, strengthening the state's defence capability, as well as "starting modern traditions of honouring the achievements of Ukraine's foreign intelligence" (President of Ukraine, 2018). The prerequisites of the holiday have historical roots, in 1919 when the first national intelligence unit appeared in the Ukrainian army. It was created as part of the Political Department of the Directory of the Ukrainian People's Republic (UPR). Thus, on the 24th of January, the foreign information department started its work, the main idea of which was intelligence and counterintelligence against existing enemies of the UPR, as well as against countries - potential adversaries. Therefore, this is an important date, which refers us to our history and the struggle for our statehood.

The events of the Revolution of Dignity and Russian aggression in the East of our country led to the restoration of the National Guard. Modern units of the National Guard of Ukraine were created on 12 March 2014 by the law of Ukraine "On the National Guard of Ukraine". On the basis of the internal troops of Ukraine, volunteers who stood up for the defence and integrity of their state. In accordance with the Presidential Decree of 18 March 2015, we celebrate the day of the National Guard of Ukraine on 26 March (President of Ukraine, 2015a).

Also on 29 July, Ukraine marks the Special Operation Forces (SOF) Day, which was established by the Presidential Decree of 26 July 2016. This holiday was established to

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confirm the high appreciation by the state leadership of the role of the Special Operations Forces of the Armed Forces of Ukraine in ensuring the state's defence capabilities and to promote the further development of national military traditions. "The Special Operation Forces consist of special units and information and psychological special operations units" (President of Ukraine, 2016). The Special Operation Forces personnel are an elite branch of the armed forces: motivated professional military personnel with high training. They are able to organise and conduct subversive and guerrilla activities behind enemy lines, and free hostages. The main motto of the Special Operations Forces of the Armed Forces of Ukraine is the battle slogan of Svyatoslav the Brave — "I Come at You!".

The Infantry Day is a modern military-professional holiday, celebrated on 6 May. It is related to the events of 1648 when the Cossacks won the battle near Zhovti Vody (Yellow Waters) under the leadership of Bohdan Khmelnitsky. The event of 6 May 1920, was no less important for the Ukrainian army. It was the time when the First Winter Campaign of the UPR Army ended. The holiday is established by the decree of the President of Ukraine dated 19 April 2019. Its purpose is to honour the courage and heroism of the soldiers of the Land Forces of the Armed Forces of Ukraine, shown in the struggle for freedom, independence and territorial integrity of Ukraine (President of Ukraine, 2019). During the active phase of hostilities in the Russian-Ukrainian war, on the 6th of May, Chief of Staff of the Armed Forces of Ukraine, Lieutenant-General Serhii Shaptala, noted that the infantry is a great and serious force in a difficult war for independence, freedom, justice and the future, so Ukrainians respect the infantry. He thanked all the infantrymen who defend the freedom of Ukraine in fierce battles and protect the entire civilized world. He stressed that he is an infantryman and is proud of it ("Den pikhoty — tse sviato", 2022).

A memorable date is the 13th of June, 2014. Mariupol, a major port and industrial centre (7% of the country's total industrial output), was liberated by Ukrainian armed forces. This became a turning point in the war in eastern Ukraine (Donetsk Regional state Administration, 2018). For the first time, the holiday was solemnly celebrated at the state level in 2016, on the second anniversary. In 2021, a military parade was held during the solemn events. According to military journalists, "for the seventh year in a row, this is a significant day not only for the residents of Mariupol, but also for the whole Ukraine" ("Sviato svobody ta mohutnosti", 2021).

On the 5th of July, 2014, the cities of Sloviansk and Kramatorsk, which had been occupied by Russian special forces for almost three months, were liberated from pro-Russian militants. This event was the reason to mark a memorable date in the Ukrainian calendar. During the military operation, in July 2014, Ukrainian military units liberated Kostiantynivka, Druzhkivka, Bakhmut from Russian militants. In the liberated cities, the life gradually returned to normal, municipal and social services began their work. "Since then, every year on the 5th of July, local residents of the liberated cities, and the whole of Ukraine, celebrate the day when the Ukrainian military saved Slavyansk and Kramatorsk from terrorists. There is a festive procession in embroidered shirts, with blue and yellow flags, as well as music concerts" (Mosondz, 2021).

In Ukraine, the volunteer movement began in the 90s, and it was officially recognised on 10 December 2003 by a resolution of the Cabinet of Ministers. The Revolution of Dignity, the events of 2014, namely the military aggression in eastern Ukraine,

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caused a massive surge in the volunteer movement to support the Armed Forces of Ukraine and Ukrainian volunteers. Volunteers bore a huge burden in the war with the Russian occupier in eastern Ukraine. "The modern history of the struggle for Ukraine's independence proves to everyone that volunteering is one hundred percent the vocation, the desire of a sincere and highly spiritual person to make the world a better place, to help everyone who needs protection and support" ("Ukraina ta svit", 2017). Although the Volunteer Day, established back in 1985 on the initiative of the UN General Assembly, is an international celebration, it is widely celebrated in modern Ukraine since 2014.

The Day of Crimean Tatar's struggle for their rights is a memorial day in Ukraine, celebrated annually on 18 May, the anniversary of the deportation of the Crimean Tatar people in 1944. The Day of Crimean Tatar's struggle for their rights was established to support the struggle of Ukrainian citizens — Crimean Tatars for their rights as an indigenous people in the temporarily occupied Crimea. 70 years after the deportation by the Soviet regime, the Crimean Tatars in the conditions of occupation of Crimea again faced the threat of discrimination on their native land (President of Ukraine, 2014a).

Summing up the development of the Ukrainian holiday calendar, it can be noted that the events of the Revolution of Dignity and military aggression brought to the calendar many military holidays, professional holidays tied to various military units, memorable dates related to hostilities in the east of our state. For example: Day of Foreign Intelligence of Ukraine, Day of the National Guard of Ukraine, Infantry Day, Day of Liberation of Mariupol from Russian invaders, Day of Liberation of the cities of Slavyansk and Kramatorsk from pro-Russian terrorists, Day of Special Operations Forces of the Armed Forces of Ukraine, Day of Remembrance and Reconciliation, Day of the National Police of Ukraine, Dignity and Freedom Day.

Existing traditional holidays of Ukrainians have acquired a new patriotic content, for example: Day of the National Flag, Day of the Armed Forces of Ukraine, Day of the Ukrainian Cossacks, The Intercession of the Theotokos, Embroidery Day, International Mother Language Day, Day of Ukrainian Writing and Language — have been celebrated in a new format, and acquired a completely different meaning. Ukrainians have begun to rethink and understand Ukrainian state symbols and public holidays in a new way. Special attention should be paid, for example, to the celebration of the Day of the National Flag. Previously, Ukrainian citizens perceived it in the context of celebrating Independence Day, but the rethinking of our symbol was only after the Revolution of Dignity and subsequent events. It is significant that young people are actively involved in the promotion of modern Ukrainian holiday culture, through social networks they organise flash mobs and events in support of the Ukrainian army, all-Ukrainian values, and ideals. T. Hranchak (2017), DSc in social communications, PhD in history, argues that festive culture fosters patriotism among the younger generation, and "the rise of the state and patriotism calls for the unity of the people in the face of modern threats and challenges" (p. 320).

Modern Ukrainian researcher of festive culture N. Stishova (2017) considers that the main function of the holiday is to unite society, foster a tolerant attitude towards people of any race or religion. The introduced new holidays clearly serve to unite the citizens of Ukraine. At the same time, in order to preserve one's identity, it is necessary to preserve ancient traditions, so "professional ethnographers, folklorists, and cultural

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workers try to recreate the festive ritual culture using the method of purposeful reconstruction of calendar customs" (p. 183).

Holidays recreate folk customs and rituals, reflect the Ukrainian mentality and worldview, consolidate and unite Ukrainians around common interests both abroad and in their country. They unite citizens with common ideas, create the spiritual core that unites us in a conscious nation.

Conclusions

The article provides an analysis of the development of modern holiday culture under the influence of the Revolution of Dignity and its impact on modern cultural processes in Ukraine. The transformation of traditional and familiar holidays is revealed. On the examples of the introduction of public holidays and anniversaries, the relationship between the main events of public life and the country's holiday calendar is demonstrated. New holidays have been added to the state calendar of public holidays, mainly of a military nature or related to the events of 2014, which is fully consistent with the process of decommunisation of society.

It is proved that Ukrainian holiday culture, as a phenomenon of the Ukrainian people, has an active influence on the development and formation of the national identity of both the younger generation and the adult population of the country.

The specific nature of Ukrainian holiday culture has a multicoloured palette, and its uniqueness encourages Ukrainians to preserve and multiply the treasure of the national ethnic group. Thus, the uniqueness of the spiritual richness of the Ukrainian holiday makes it an invaluable pedagogical asset for educating young people, preserving national traditions for future generations. Ukrainian holidays are a cultural fund of national traditions, rituals, and beliefs, which originally regulated not only the leisure time of Ukrainians, but also influenced the social and everyday aspects of people's lives.

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ТРАНСФОРМАЦІЯ СВЯТКОВОЇ КУЛЬТУРИ ПІД ВПЛИВОМ РЕВОЛЮЦІЇ ГІДНОСТІ

Кузьменко Тарас Григорович

Кандидат культурології,
ORCID: 0000-0001-7987-5659, ktg76@ukr.net,
Київський національний університет культури і мистецтв,
Київ, Україна

Мета статті — схарактеризувати розвиток сучасної святкової культури під впливом Революції гідності та дослідити її вплив на сучасні культурні процеси в Україні. Святкова культура об'єднує різні історико-культурні етапи життя українського суспільства. Водночас на сучасному етапі розвитку свята набувають нових виражальних і символічних форм, об'єднують громадян спільними ідеями, створюють той духовний стрижень, що нас єднає у свідому націю. Методологія дослідження передбачає використання загальнонаукового, історичного, порівняльного, аналітичного та аксіоматичного методів для системного аналізу процесу впливу Революції гідності на святкову українську культуру XXI ст. Наукова новизна полягає в тому, що в статті окреслено загальні тенденції розвитку українського святкового календаря після подій Революції гідності та в контексті російсько-української

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війни, оскільки саме суспільні виклики сьогодення впливають на зміни нового святкового календаря українців. Висновки. Схарактеризовано розвиток сучасної святкової культури під впливом Революції гідності та досліджено її вплив на сучасні культурні процеси в Україні. Показано трансформацію традиційних і звичних для нас свят. На прикладах запровадження державних свят та пам'ятних дат продемонстровано взаємозв'язок головних подій суспільного життя зі святковим календарем країни. Доведено, що українська святкова культура, як феномен українського народу, здійснює активний вплив на розвиток та формування національної ідентичності як молодого покоління, так і дорослого населення країни. Отже, унікальність духовного багатства українського свята робить його неоціненним педагогічним доробком для виховання молоді, збереження національних традицій для прийдешніх поколінь.

Ключові слова: свято; святкова культура; Революція гідності; державне свято; пам'ятний день; календар державних свят

THE *KIEVSKAYA STARINA* CHRONICLE (1882–1906) IN UKRAINIAN CULTURE: ARTISTIC VIEW OF PUBLICATIONS

Mykhailo Poplavskyi[1a], Valerii Lastovskyi[2a]

[1]*DSc in Education, Professor,*
ORCID: 0000-0002-8234-8064, pomm20180326@gmail.com,
[2]*DSc in History, Professor,*
ORCID: 0000-0001-8900-5569, lastov@ukr.net,
[a]*Kyiv National University of Culture and Arts,*
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

The purpose of the article is to find out the role of the *Kievskaya Starina* magazine in the study of Ukrainian art and its popularisation, as well as to identify the main trends of the publication of art studies materials in the magazine. The research methodology is based on both general scientific (logical and dialectical) and special methods (systematic, historical, and comparative). Scientific novelty. For the first time, the *Kievskaya Starina* magazine is analysed through the prism of publications of an artistic nature, the main varieties and role of such publications in the formation of Ukrainian art studies are identified. Conclusions. The *Kievskaya Starina* magazine, published in 1882–1906 during the existence of the Russian Empire under censorship and pressure on the Ukrainian cultural movement, had a significant impact on the formation and development of Ukrainian art studies. There are publications and documentary materials related to the development and state of Ukrainian art, paintings and music (in particular, the work of bandurysts and kobzars), architectural monuments, etc. The iconographic content of an artistic nature contains publications of reproductions of portraits of figures of Ukrainian culture, science, and politics, artistic illustration drawings that reproduced scenes from Ukrainian life, nature, architecture, individual household items, etc., in particular, there are reproductions of drawings by T. Shevchenko. The article defines the peculiarity of the approach to the publication of illustrative material, which serves not so much as an appendix to information, but as a propaganda of Ukrainian culture. The focus is on the initiation of certain scientific areas, in particular the iconography of the Ukrainian Cossack elite, during the functioning of the magazine. It is proved that many Ukrainian cultural and artistic figures (D. Antonovych, I. Karpenko-Kary, M. Kropyvnytskyi, M. Lysenko, O. Slastion, D. Shcherbakivskyi, etc.) of the late 19th – early 20th centuries are directly connected with the publication of the magazine as authors or editorial members, which confirms the special significance of *Kievskaya Starina* in cultural and art studies discourse. Today, it still has scientific potential due to the concentration of a significant amount of relevant information.

Keywords: Kievskaya Starina magazine; Ukrainian culture; art; art studies

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Introduction

The *Kievskaya Starina* magazine in 1882 actually became the first full-fledged Ukrainian publication, which presented research and other materials related to the history and culture of Ukraine. There were attempts to publish *Kievlyanin* (1840–1850, 3 issues) and *Osnova* (1861–1862, 20 issues). However, they lasted for a very short time and were mainly aimed at covering historical topics and publishing literary works. In fact, they did not pay attention to the issues related to Ukrainian art. Only since the first issues of *Kievskaya Starina* they become a more constant topic in the public and scientific environment of the late 19th – early 20th centuries.

The significance of *Kievskaya Starina* for Ukrainian society and Ukrainian science has been repeatedly raised by scholars since the early twentieth century. And, of course, the consideration of this topic has become relevant since the new independence of Ukraine. Among the many publications on this subject, are the research of Maryna Paliienko (2005), Valerii Lastovskyi (2008, 2011), and others. At the same time, until now, the topic of art in the magazine's publications has not been raised by scholars. And this led to the fact that the scientific heritage of researchers who were published in the magazine, in fact, falls out of the discourse of modern art studies.

Methodologically, the study is based on general scientific methods (such as logical and dialectical), as well as special ones (such as systematic, historical and comparative).

Purpose of the article

The purpose of the article is to find out the role of the magazine *Kievskaya starina* in the study of Ukrainian art and its popularisation, and identify the main trends of the publication of art studies materials.

Main research material

The appearance of the Ukrainian scientific and literary magazine *Kievskaya starina* was predetermined by a number of circumstances of the public life of the Russian Empire, which was influenced by both a certain liberalisation after the defeat in the Crimean War, and the implementation of a number of liberal reforms, including in education, and the general development of Ukrainian national movements.

The magazine published materials of quite diverse nature — purely historical, linguistic, folklore, archaeological, even artistic works, and so on. It can be argued that the magazine has acquired a kind of encyclopaedic character in relation to Ukraine. Before it, in terms of the information volume, the breadth of publication areas, and public distribution, there were no such editions in Ukraine.

Given the diversity of topics, it should be noted that there was no systematic approach to the coverage of art studies issues in *Kievskaya Starina*. Nevertheless, it was the magazine that began to raise these issues most regularly. Of course, the Russian Empire already had considerable experience in printing purely art studies publications. For example, the magazine *Zhivopisnoye Obozreniye* was published in Moscow in

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1833–1844, and in 1872 in St. Petersburg — the magazine *Zhivopisnoye Obozreniye Stran Sveta*, which was renamed in 1875 to *Zhivopisnoye Obozreniye*, and under this name was published until 1905. However, the printing of similar publications in Kyiv at that time was not impossible. It is possible to note isolated cases of publications that, however, are exceptions, such as the publications of etchings *Picturesque Ukraine* by Taras Shevchenko (1844) and *Picturesque Ukraine* by Lev Zhemchuzhnykov (1861–1862). The first publication, however, was not art studies research, and the second still contained some of its elements.

The fact that art was supposed to become an integral part of the content of the new magazine was obvious from the very beginning of the idea of its publication. Of course, the documents that preceded the permission of the authorities to organise and issue the magazine specified its most important aspects, which were to emphasise primarily political and ideological unity with the official position in the Russian Empire. This is evidenced by the Programme of the magazine, presented by its founder and first editor Feofan Lebedyntsev (1828–1888) on the 4th of August 1881. In particular, it was indicated that it should include, among other topics, publications about ancient monuments, folk art, worldview, etc. In addition, throughout its publication, there would be portraits of prominent figures, views of monasteries, churches and other buildings, reproductions of engravings, paintings, drawings, etc. (Paliienko, 2005).

Publications in *Kievskaya Starina*, which dealt with the issues of art, had primarily historical and art studies focus. The magazine did not focus on the issues of the development of the then art processes. This approach was already evident in the first issue of the magazine in 1882. Then there was a material dedicated to the original portrait of Bohdan Khmelnytsky in the second half of the 17th century ("K portretu Hmel'nickogo", 1892). This publication was then symbolic. And this was noted at the beginning of the publication, which stressed the need to present the image of the person who played the defining role in the history of the Ukrainian ("South Russian" in the terminology of that time) people. The art studies analysis was quite detailed. The author describes the portrait itself, its history, and compares it with other famous portraits. Having analysed the entire composition, he concludes that "the very anachronisms in it prove the strongest desire of the unknown creator to picture Khmelnytsky in such a way that he will always be present in people's memory" ("K portretu Hmel'nickogo", 1892, p. 231).

Given some of the magazine's publications, it can be argued that they actually opened up entire areas of new research. In particular, this applies to the iconography of the Ukrainian Cossack elite. If at the end of the 19th century, publications and research of portraits of the Ukrainian starshyna were the first single attempts, then already during the 20th – beginning of the 21st centuries their number was in the hundreds. Thus, in addition to the analysis of Bohdan Khmelnytsky's portraits, the magazine *Kievskaya starina* published and considered portrait images of other iconic figures of Ukrainian history.

In 1899 a study by Oleksandr Lazarevskyi (1834–1902) published in the magazine for the first time raised the question concerning the portraits of Ivan Mazepa and their authenticity (A.L., 1899). It should be emphasised that this publication was made in conditions when it was possible to speak publicly about the hetman only in a negative sense. Some of O. Lazarevskyi's thoughts are now perceived as fair, and some — as erroneous (Kovalevska, 2011). Nevertheless, his research on portraits of Ivan Mazepa was

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the most thorough at the end of the 19th century. And it could be said that it gave an impetus to further scientific research and reflection, thanks to which today we have the most thorough monograph on this topic (Kovalevska, 2013).

A number of articles on portraits of Ukrainian figures were accompanying in nature. The focus of Oleksandr Lazarevskyi's attention was not so much on the portraits themselves but on historical references to their characters — a general scribe Andrii Bezborodko, the Lubny regiment colonel Maksym Illiashenko and the Hadiach regiment colonel Mykhailo Borokhovych (1890, No. 1; 1890, No. 3; 1891, No. 1). To some extent, the researcher also paid attention to the history of these portraits and their location.

Some of the publications just touched on certain art studies issues. In particular, this concerns Taras Shevchenko's portrait. It noted the original image of the poet: "Shevchenko is depicted in a red kontusz (waist-length), in a hat and with a "oseledets"" (Babich, 1887). Regarding this publication, in 2016 art studies researcher Tatiana Chuiko (2016) noted that this "was the first mention of the interpretation of his image" (p. 11).

In general, the publication of portraits of prominent figures of the past has been one of the priorities of the magazine's editorial board throughout its history. According to our estimates, at least 64 artistic portraits were published in *Kievskaya Starina*. Among them, there are images of many famous figures of Ukrainian culture, science and politics, in particular Vasyl Karazin, Hryhorii Kvitka-Osnovianenko, Feofan Lebedyntsev, Mykhailo Maksymovych, Petro Mohyla, Hryhorii Skovoroda, Mykhailo Starytsky, Taras Shevchenko and others. Taras Shevchenko's portraits were published twice: in 1892 — his own self-portrait and in 1893 — a portrait by Ilya Repin, which was painted by the artist shortly before, in 1888.

There were also a significant number of various artistic illustration drawings that reproduced scenes from Ukrainian life, nature, architecture, and individual household items of high artistic value. According to our estimates, at least 73 such illustrations were published in the magazine for the entire period of its existence. These drawings were quite diverse in their subject matter, which was due, of course, to the almost encyclopaedic nature of the publication.

It should be noted that from our point of view, the illustrative material in the magazine served not so much as an addition to the texts, as is customary, but as a promotion of Ukrainian culture and history. This is best confirmed by printing illustrations related to the name of Taras Shevchenko.

The images authored by Taras Shevchenko deserve special attention. The magazine published, in particular, his drawings of the Hustynia Monastery, the gates of St. Barbara with the church and Chyhyryn (1890, No. 2), the village of Andrushy (1890, No. 6), the Subotiv church (1890, No. 9), the Intercession church and St. Michael's church in Pereiaslav (1891, No. 2), the barn in Potoky (1891, No. 12), *Kateryna* (1896, No. 2), the Pochaiv Lavra (1897, No. 2), Kotliarevsky's house in Poltava (1898, No. 7–8).

The publication of these drawings is also part of the programme vision of the magazine's content. In a special publication dedicated to the beginning of the implementation of this project (since Taras Shevchenko's drawings were then in various private collections), the author stressed that "Shevchenko's artistic works complement our ideas about his inner world in many ways…they introduce us to the mysterious laboratory

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where his thoughts and feelings were matured and where the winged creatures of his poetry flew from" ("K risunkam Shevchenka", 1890, p. 357).

Other images published in the magazine include engravings by Josip Stadler of the early 19th century dedicated to Poltava (1902, No. 7–9), lithographs of the Kyiv Academy of 1692–1702 (1882, No. 2), drawings of monuments to Bohdan Khmelnytsky in Kyiv (1888, No. 7) and Ivan Kotliarevsky in Poltava (1903, No. 10), cave paintings from the Bakota Monastery (1891, No. 10), etc.

The art studies research of the magazine, in some cases, also concerned the manuscript heritage. For example, the publication that revealed the content of a drawing depicting nine Greek muses, which was contained in a manuscript of the first half of the 18th century, is noteworthy. It is important that the author of the publication drew attention to the Ukrainian-centric nature of the drawing: "Apart from the Malorussian instruments given to the Greek goddesses, they are undoubtedly dressed as Malorussians… Curiously, this image of Olympus, with its inhabitants, in a Malorussian way, is the relegation of deities to the environment of everyday life, in which the Chernihiv students were ahead of the original "remodeller" of the Aeneid — Kotliarevsky <...> the compilers of the panegyric descended from the height of stupefying scholasticism to their native soil, came to life and had a rest" ("Grecheskie muzy", 1884).

A significant number of publications in the magazine were devoted to musical art, including folk art. Approximately, at least 32 of them were published here. At the same time, they focused not only on musical works and musical activities but also on events related to them. Therefore, some publications have the informational potential that is important for modern art studies. In 1903, there was a considerable public interest in the study of folk music, and for this purpose, a search for information about bandurysts and kobzars was started: "The rural teachers, who will be helpful in the study of kobzars and lyre players, also eagerly took up this work. The people have preserved their everyday relations with kobzars and lyre players in the Chernihiv gubernia and willingly give instructions on their places of residence and their activities" ("Lekcii o banduristah", 1903).

Special mention should be made of the activities of a number of Ukrainian cultural figures connected with art within the framework of *Kievskaya Starina*. We can name the art historian Dmytro Antonovych (1877–1945), the art studies researcher Mykola Biliashivskyi (1867–1926), the art historian Ivan Bozherianov (1852–?), the art historian and playwright Volodymyr Botsianovskyi (1869–1943), the actor and playwright Kostiantyn Vanchenko-Pysanetskyi (1863–1928), the art studies researcher Vasyl Horlenko (1853–1907), the playwright Ivan Karpenko-Kary (1845–1907), the playwright and director Marko Kropyvnytskyi (1840–1910), the composer and musician Mykola Lysenko (1842–1912), the art historian and graphic artist Mykola Makarenko (1877–1936), the painter Porfyrii Martynovych (1856–1933), the actor and director Leonid Pakharevskyi (1883–1938), the art studies researcher Adrian Prakhov (1846–1916), the art historian Yehor Riedin (1863–1908), the painter and architect Opanas Slastion (1855–1933), the art studies researcher Danylo Shcherbakivskyi (1877–1927), the painter Ekaterina Junge (1843–1913), the art studies researcher and artist Stepan Yaremych (1869–1939), the theatre critic and theatre historian Oleksii Yartsev (1858–1907), and others.

As a result of their activity, the first effects of scientific discoveries appeared in the magazine, which laid the foundation for future scientific research. For example, the famous art studies researcher Adrian Prakhov, the discoverer of the 12th-century frescoes

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of St. Cyril's church in Kyiv, published his report in the magazine in 1883. Today, we already have a significant number of works devoted to them.

It is worth drawing attention to the fact that it was in *Kievskaya Starina* that some of the future researchers published their first scientific works. For example, Dmytro Antonovych published in the magazine his article devoted to the work of Marko Kropyvnytskyi (1896, No. 12).

In one way or another, everyone mentioned in the article was involved in the activities of the magazine as an editorial employee, author of the publication, or donor. And given this, it can be argued that the *Kievskaya Starina* magazine actually became the centre of the foundation of the future Ukrainian art studies.

Conclusions

The *Kievskaya Starina* magazine, published in 1882–1906 during the existence of the Russian Empire under censorship and pressure on the Ukrainian cultural movement, had a significant impact on the formation and development of Ukrainian art studies. There are publications and documentary materials related to the development and state of Ukrainian art, paintings and music (in particular, the work of bandurysts and kobzars), architectural monuments, etc. The iconographic content of an artistic nature contains publications of reproductions of portraits of figures of Ukrainian culture, science and politics, artistic illustration drawings that reproduced scenes from Ukrainian life, nature, architecture, individual household items, etc., in particular, there are reproductions of drawings by T. Shevchenko. The article defines the peculiarity of the approach to the publication of illustrative material, which serves not so much as an appendix to information, but as a propaganda of Ukrainian culture.

The focus is on the initiation of certain scientific areas, in particular the iconography of the Ukrainian Cossack elite, during the functioning of the magazine. It is proved that many Ukrainian cultural and artistic figures (D. Antonovych, I. Karpenko-Kary, M. Kropyvnytskyi, M. Lysenko, O. Slastion, D. Shcherbakivskyi, etc.) of the late 19th – early 20th centuries are directly connected with the publication of the magazine as authors or editorial members, which confirms the special significance of *Kievskaya Starina* in cultural and art studies discourse. For many scholars, the magazine became the first place to publish their research, influencing their future scientific careers.

Today, it still has scientific potential due to the concentration of a significant amount of relevant information.

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ЧАСОПИС «КИЕВСКАЯ СТАРИНА» (1882–1906) В УКРАЇНСЬКІЙ КУЛЬТУРІ: МИСТЕЦЬКІ РАКУРСИ ПУБЛІКАЦІЙ

Поплавський Михайло Михайлович[1a], Ластовський Валерій Васильович[2a]

[1]Доктор педагогічних наук, професор,
ORCID: 0000-0002-8234-8064, pomm20180326@gmail.com,
[2]Доктор історичних наук, професор,
ORCID: 0000-0001-8900-5569, lastov@ukr.net,
[a]Київський національний університет культури і мистецтв,
Київ, Україна

Мета статті — з'ясувати роль часопису «Киевская старина» у дослідженні українського мистецтва та його популяризації, а також виявити основні тенденції у розміщенні матеріалів мистецтвознавчого характеру на його сторінках. Методологія дослідження спирається як на загальнонаукові (логічний і діалектичний), так і на спеціальні методи (системний, історико-порівняльний). Наукова новизна. Вперше проаналізовано часопис «Киевская старина» крізь призму публікацій митецького характеру, виявлено основні різновиди та роль таких публікацій у становленні українського мистецтвознавства. Висновки. Журнал «Киевская старина», який виходив друком у 1882–1906 роках за часів існування Російської імперії в умовах цензури й тиску на український культурний рух, справив значний вплив на становлення та розвиток українського мистецтвознавства. На його сторінках наявні публікації та документальні матеріали, що стосуються розвитку та стану українського мистецтва, творів живопису й музики (зокрема, творчості бандуристів та кобзарів), пам'яток архітектури тощо. Серед власне іконографічного контенту мистецького характеру — публікації репродукцій портретів діячів української культури, науки та політики, художніх ілюстрацій-малюнків, на яких відтворювалися сцени з життя на українських землях, природа, архітектура, окремі побутові речі та ін., зокрема, вміщено репродукції малюнків Т. Шевченка. Визначається особливість підходу до розміщення ілюстративного матеріалу, який слугує не стільки додатком до інформації, скільки пропагандою української культури. Акцентовано на започаткуванні саме в час функціонування часопису окремих наукових напрямів, зокрема іконографії української козацької еліти. Доведено, що багато українських культурно-мистецьких діячів (Д. Антонович, І. Карпенко-Карий, М. Кропивницький, М. Лисенко, О. Сластіон, Д. Щербаківський та ін.) кінця XIX – початку XX ст. безпосередньо пов'язані із виданням журналу як автори чи члени редакції, що є підтвердженням особливого значення «Киевской старины» в культурологічному та мистецтвознавчому дискурсі. З огляду на зосередження на сторінках часопису значної кількості відповідної інформації, він і сьогодні має науковий потенціал.

Ключові слова: часопис «Киевская старина»; українська культура; мистецтво; мистецтвознавство

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PROBLEM SPACE OF UKRAINIAN CULTURAL STUDIES: 2019–2021 EXPERIENCE

Yuliia Sabadash

DSc in Cultural Studies, Professor,
ORCID: 0000-0001-5068-7486, juliasabadash2005@gmail.com,
Mariupol State University,
129-a, Budivelnykiv Ave., Mariupol, 87500, Ukraine

The purpose of the article is to analyse a number of collections of scientific works that have actualised culturally oriented issues. The research methodology is based on general scientific principles, namely terminological and systemic, and has determined the use of such research methods as analysis, synthesis, and generalisation. Emphasis is placed on the potential of a personalised approach, which outlines the theoretical and practical interests of domestic scientists, and allows adjusting the research space of Ukrainian humanities. Scientific novelty. The process of developing arguments on the special features of the interaction of different humanities in the field of culturology and the gradual development of the principles of culturological analysis is reproduced on the example of regular scientific publications. Conclusions. The subject of collections of scientific articles of 2019–2021 showed a noticeable interest in the following theoretical issues, namely: further improvement of the conceptual and categorical "support" of cultural research, reconstruction of the process of formation of the phenomenon of "turn" with an in-depth analysis of "anthropological", "linguistic", "cultural" turns and identification of "pros" and "cons" of such a theoretical construction. A prominent place is occupied by issues that reveal the "intersection zone" of cultural studies with other humanities: philosophy, history, psychology, and art studies. Significant publications are those that focus on the history of culture as the basis for the formation of cultural studies. A significant segment in modern cultural studies belongs to the issue of the specific character of art, which organically combines the history and theory of culture, having a clear significance for outlining the ways of further development of Ukrainian art studies.

Keywords: cultural studies; scientific and theoretical, scientific and practical issues; systematisation; the communicative function of collections of scientific works

Introduction

The problem space of Ukrainian culturology, as is known, is wide enough, which requires constant attention to the theoretical positions that are matters of interest to

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its researchers. Deliberately emphasising the current scientific and theoretical issues, the author of the article believes that due to "current" can be traced "bias", and this makes it possible, on the one hand, to show what remains unnoticed by scientists, and on the other, to direct the work of PhD students or doctoral students in the right direction: this is a real way to avoid repetitions and lack of progress for the development of specific scientific schools.

Recent research and publications analysis. Since the content of this article is based on publications in periodicals that attract attention both by their relevance and the author's approach to understanding the stated topic, the relevant publications will be analysed in the process of presenting the works of 2019–2021.

The article does not cover all collections of scientific articles in the Ukrainian space, but only that part of them that has a consistent cultural direction.

Purpose of the article

The purpose of the article is to analyse a number of collections of scientific papers that purposefully actualised culturologically oriented issues during 2019–2021, outline the "problem field" and systematise those areas in the research process that are perceived theoretically promising.

Main research material

The concept of "problem field" used in the title of the article does not provide for the analysis of all articles presented in collections of scientific papers, but only those whose authors have either already identified a theoretically promising issue, or the issues raised by them allow "seeing" it and encourage other scientists to develop the outlined direction. This idea is detailed using a specific example. It is known that since the beginning of the active entry of cultural studies into the context of Ukrainian humanities, the attention of scholars has been focused on identifying those humanities with which culturology actively cooperates. This theoretical aspect is clearly embodied in the article by M. Brovko (2007) "Culturology in the system of humanitarian knowledge", in which he showed the prospects of both "the process of detailing, deepening the study of culture — that is, its differentiation, and the process of integrating knowledge about culture" (p. 97). M. Brovko operates with the formal and logical structure of "subject parameters of cultural studies", thanks to which the synthesis of knowledge from various sciences in the "problem field" of cultural studies is perceived as quite an appropriate idea.

The article writing requirements limit our ability to expand various points of view related to M. Brovko's theses. However, we consider it necessary to refer to the article by M. Chikarkova (2019) "The term "modern culture": semantic content and the chronological problem", which showed the relevance of the study of the conceptual and categorical apparatus of cultural studies and confirmed a rather symptomatic fact: despite the fact that 12 years of intense research have passed between the articles by M. Brovko (2007) and M. Chikarkova (2019), the scientific space of culturology has many "white spots", the filling of which keeps scientists in constant tension.

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In the same year, 2019, an article by N. Otreshko (2019) "Transculturality as a modern theoretic concept in an interdisciplinary academic space" was published in the collection of scientific works *The Culturology ideas* issued by the Institute for Cultural Research of the National Academy of Arts of Ukraine. The article was dedicated to the reanimation and actualisation of the concept of "transculturalism", which, using the root structure of "culture", attempts, so to speak, to adapt to modern positive and negative examples of cultural creation. Summing up his scientific research, N. Otreshko (2019) defines three positions of argumentation of the concept of "transculturalism":

– first, the expediency of using the concept of "transculturalism", which "will help solve the main question of modern cultural studies: how is it possible to study cultures that are constantly transforming and changing, flowing into each other";

– secondly, it is necessary to take into account the existence of deep ideological contradictions between neoliberals and postcolonialists, which complicates the situation, since separate centres for studying modern culture are being formed;

– and thirdly, the study of the phenomenon of "transculturalism" is not only theoretical, but also purely practical, since it helps to solve the issues of transcultural communications (p. 95).

Based on the article by M. Brovko (2007), which was published in 2007, it is shown, how the outlines of his position were transformed and formed into promising ideas that expanded the potential of cultural studies. However, the presented block of issues is one of the directions that is clearly "visible" in the subject of collections. In addition, it is necessary to demonstrate another block that has both theoretical and practical aspects.

Thus, during the round table "Aesthetics in Ukraine: present and future", which was organised by the *Philosophical thought* journal on 25 September 2009, the need to focus on culturology's interdisciplinary contacts with aesthetics and art studies, which "maintain" the entire specific structure of arts, was clearly outlined. Gradually, the issues related to the identification of the interaction between "cultural studies — art studies" began to appear in the "problem field" of Ukrainian humanities. That applies particularly to taking into account the experience of the history of culture, which was accumulated during the centuries-old civilisational stages, thanks to which culturology was able to bring, so to speak, new motives in the space of art studies and aesthetics.

In this context, it is worth mentioning the publications of V. Lychkovakh, O. Malanchuk-Rybak, M. Ternova, S. Stoian, S. Kholodynska, which during 2019–2021 — this is the chronology of this article — showed ways to reconstruct a number of issues related to the interaction of cultural studies with other humanities.

In our opinion, M. Ternova's article (2019) "Culture studies and art studies in structure of modern Ukrainian humanities" deserves special attention, in which the author offers her vision of ways to implement a number of important research tasks:

– first, M. Ternova (2019), analysing specific publications, shows a rather high level of study by Ukrainian scientists of the essence of culturology, in general, emphasising their consistent interest in the facts of the interaction of this science with the aesthetic and art studies sphere, in particular;

– secondly, carrying out a comparative analysis of "culturology-art studies", M. Ternova (2019) reconstructs the historical and cultural stages when, on the one hand, the humanities tended to synthesise their capabilities, and on the other, cultural creation tried to rely on the principles of theoretical and practical parity, due to which

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a particular person acted as both a theorist and an art practitioner. If to the list of names used by M. Ternova (2019) — T. Gautier, S. Baudelaire, E. Zola — add V. Kandinsky, S. Mallarme, K. Malevich, T. Mann, A. Matisse, M. Proust, M. Semenko, and I. Franko, the concept of "theoretical and practical parity", the meaning of which is emphasised by L. Levchuk, O. Onishchenko, S. Kholodynska, really turns out to be a powerful basic principle in the context of "problem field".

– third, an important aspect of the article under consideration is the appeal of its author to the legacy of the famous English esthetician, art theorist and historian of science R. G. Collingwood, whose monograph *Principles of art* (1938) at the turn of the 20th–21st centuries received pan-European publicity.

It should be noted that M. Ternova (2019), on the one hand, convincingly argues the powerful cultural subtext of Collingwoo's monograph — being a historian of science, he was guided by a retrospective approach in the consideration of the issues, — and on the other hand, his attitude to the potential of "inter-science", outlining the plane of interaction between history, aesthetics, psychology and various structural components of art studies (pp. 131–132).

It should be emphasised that during 2019–2021, scientists were interested not so much in art studies as a holistic phenomenon, but in its manifestation and role in specific types of art. During this period, a number of theatre studies articles, first of all, of *the Scientific Bulletin* of the Kyiv National Karpenko-Karyi Theatre, Cinema and Television University, provided analysis of the important stages in the history of the theatre based on the principles of a personalised approach. The authors of these articles — T. Batytska, V. Bubnova, M. Mishchenko, L. Ovchiieva, in our opinion, reasonably "fit" the creative search of the specific directors or leaders of successful theatre groups into a particular historical and cultural stage, reproducing the aesthetic and artistic atmosphere of that time. In the space of such a theatrical task, L. Ovchiieva's scientific research (2020) "Liubov Linytska is a performer in plays by Jewish playwrights (the Sadovsky's theatre is the first Ukrainian stationary theatre in Kyiv (1909–1915))" deserves support and positive evaluation.

Among the articles in the field of film studies, we will focus on the scientific research of T. Kokhan (2020) "Culturological guidelines of modern Ukrainian film studies", which was published in the collection of scientific works *Ukrainian cultural studies*. In recent years, this is one of the few articles that outlines a number of important cultural aspects in the field of film studies:

– first, systematising the research space that was formed during 2005–2020, T. Kokhan (2020) justifies the "interaction zone" between cultural studies and film studies, emphasising the fact of "supporting the interest of artists in the issues of other humanities — cultural studies, philosophy, aesthetics, psychology, sociology", since such a "collective stimulus" as "film — humanities", which takes into account the potential of humanities knowledge, will have a significant aesthetic and emotional, and educational potential (p. 20);

– secondly, it is expedient to support the following thesis of T. Kokhan (2020), according to which "an analysis of a number of works by Ukrainian film critics gives grounds to assert that they are characterised by both the relevance of the issue and the integrity of its "grasp". At the same time, film studies do not bypass the potential of the principles of culturological approach" (p. 22);

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– third, in our opinion, the "principles of cultural approach" that are — to some extent — stated in the article by T. Kokhan (2020) are also likely, namely: inter-scientific, dialogic, continuity of historical and cultural stages, the significance of the "authorship" in cinema. In this context, the creative and search load of personalisation, a structural element of the biographical method, is emphasised.

A fundamentally important emphasis in the space of Ukrainian humanities in 2019-2021 was made regarding "turns" — an idea that began to take shape in the first half of the twentieth century. Since the phenomenon of "turn" is used quite actively and in various aspects in the field of Ukrainian humanities, we will focus on the collection *Ukrainian Cultural Studies*, which is a basic publication on the issues of cultural studies of the Taras Shevchenko National University of Kyiv. Several of its issues have shown that the organisers of the publication try to expand the author's space, performing the communicative function of the collection, and to go beyond the discussion of only theoretical issues: *Ukrainian Cultural Studies* presents a section "Practical cultural studies", which allows the specialists to join the controversial issues of the aesthetic and artistic orientation of television, the possibilities of media technologies, the experience of cultural expertise.

O. Shynkarenko's article "Ethical explications of "visual turn" in contemporary culture" (2020) published in the *Ukrainian Cultural Studies* continues the analysis of the issues raised by the author in the article "Cultural turns as a request for culturology" (Shynkarenko, 2018). It should be noted that this collection publishes articles on one topic by the same author in several issues, so to speak, "with a continuation". Regarding the issue of "cultural turn", the presence of two articles allows us to holistically present the issue that is clearly relevant in the space of not only Ukrainian, but also European humanities.

O. Shynkarenko (2018) emphasises that the "metaphor of "turn" in the 50s of the last century "was used in philosophical discourse by M. Heidegger, gradually stimulating scholars to transform "metaphor" into "concept", and the construction of "turn" was supposed to confirm the fact of transition to the need to master a new sphere of reality. Today, "ontological", "linguistic", "iconic", "cultural", and "visual" turns function in the field of cultural studies. The actualisation of the problem of "turn" is also confirmed by the fact that some European culturologists (S. Van Tuinen), who since the early 90s argued for the end of "postmodernism" and the transition of "post+postmodernism" to "metamodernism" — a new stage in the development of this model of culture. This "transition" is proposed to be considered as a "craft turn".

The key word in O. Shynkarenko's article "Ethical explications of "visual turn" in contemporary culture" (2020) is "ethical", because this is almost the first attempt to emphasise the complex of issues that turns out to be the most significant in the context of "visualisation" of cultural creation. O. Shynkarenko (2020) is right in saying that in the process of discussing "the originality and changes in the nature of the modern cultural practice, the issue of the relationship between ethos and aesthetics in human perception and experience of the world is increasingly raised" (p. 47).

It is necessary to support and positively evaluate the attempt of O. Shynkarenko (2020) to actively use, considering the "adjustment of compliance of visual practices" with the principle of "kalokagathia" — the inseparability of ethos and aesthetics". In our opinion, the conclusion that sums up arguments on the pros and cons of cultural visual-

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isation is important, namely: "The introduction of these concepts into today's discourse implies their more expanded understanding than a reference to morality, ethics or aesthetics. Moreover, with regard to the latter, to date, the arbitrariness in their interpretation and use does not contribute to productive coverage of existing problems" (pp. 47–48). In our opinion, there is no doubt that both the issue of "turns", in general, and the influence of "visual turns" on the theoretical and practical space of modern culture will not end there, but will continue to be present in the "problem field".

As both European and Ukrainian humanities are increasingly involved in the analysis of a wide range of issues related to the analysis of changes in the dynamics of the cultural orientation of modernism — postmodernism — post + postmodernism — metamodernism, during 2019–2021, interest in the avant-garde — the most expressive historical and cultural stage of modernism — has noticeably increased.

It should be recognised that during 2019–2021, a number of publications appeared, the authors of which are known for their scientific research in the field of historical and theoretical trends of the avant-garde movement. It is not only about deepening the material on the period between 1905 — the publication of the foundations of "fauvist" aesthetics — and the dynamics of the development of surrealism of the 1920s and 1930s, but also about the influence of the avant-garde on postmodernism and metamodernism. Obviously, it is no coincidence that D. Quayola, a well-known English metamodernist of Italian origin, has constant, so to speak, contacts with the heritage of representatives of the Russian avant-garde, in particular, with the work of K. Malevich.

Making a brief review of the articles devoted to deepening ideas about the space of avant-garde art, it should be emphasised that the thorough scientific research of O. Onishchenko (2019) "Dadaism in the dynamics of the development of European avant-garde", which focuses not so much on the artistic practice of Dadaists, but on the theoretical ideas of those art studies scholars who, first of all, in the wake of the establishment of certain means of Dadaist aesthetics, tried to understand the essence of those "claims" which were put forward by its supporters regarding the models of artistic development of certain types of art on the eve of the appearance of Dadaism.

O. Onishchenko (2019) notes: "Reconstructing both the history of Dadaism and the features of its development at the initial stage, it is worth stating that the complexity and inconsistency of the European avant-garde movement make its further study expedient, revealing new aspects of this complex phenomenon, which will never lose its relevance" (p. 61).

Accepting the approaches proposed by O. Onishchenko to the analysis of avant-garde according to the method of "projection of time", S. Kholodynska, (2021) in the article "From avant-garde to realism without borders: modification of philosophical support of French cultural formation" quite convincingly reproduces the reasons for putting forward in the context of the avant-garde "the idea of "realism without borders" — a concept that aggravated the situation among supporters of realistic methodology in art" (p. 109).

In our opinion, S. Kholodynska (2021) fairly states that a wide range of issues related to realistic methodology in art remained on the margins of Ukrainian humanities, and this prevented the objective recreation of the logic or illogicality of the process of European cultural creation right up to 1974 — the year of the official proclamation of the principles of postmodernism. There is every reason to evaluate "realism without

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borders" as a kind of "flexible bridge" between avant-garde and postmodernism. A positive aspect of S. Kholodynska's (2021) research is that elements of the heritage of Roger Garaudy (1913–2012), an outstanding French theorist and author of such studies as "Grammar of Freedom" (1953), "The answer to Jean-Paul Sartre" (1962), and "Realism without borders" (1966), have been introduced into the space of Ukrainian humanities. Thus, the development of the avant-garde movement in its dynamics from the beginning of the last century to the 70s is a significant direction in current scientific output.

Obviously, attention to avant-garde and its modifications prompted Ukrainian scholars to realise the need to fully reproduce the process of cultural creation over the past century and explain the extremely contradictory phenomena that characterise artistic culture at the turn of the 20th and 21st centuries. This direction is implemented in I. Petrova's article (2020) "Identification of Metamodernism as a Cultural Practice", the purpose of which is to "describe the essence and analyse the structure of metamodernism as a modern trend in the context of cultural practices" (p. 68).

For this purpose, I. Petrova (2020) makes a brief review of the positions of European scholars regarding the expediency of highlighting "metamodernism" as an independent stage of cultural creation, focusing attention, at the same time, on "cultural practices": performances by Hollywood actor S. LaBeouf, "Technoimages" by Danish-Icelandic artist O. Eliasson, the creation of "closed heavenly space" by J. Turrell and others.

According to I. Petrova (2020), "the internet is also a metamodern cultural phenomenon, the main feature of which is the ability of an individual to move intensively along independently chosen cultural paths, believing in the vivid illusion of individual control, management, and direct involvement in the cultural world" (p. 72). Using the term "illusion", I. Petrova (2020), unfortunately, does not add it to the "keywords" of her article. At the same time, she, quite reasonably, actualises the essence of metamodern practices, which — in some places — create only the "illusion of culture".

In the publications of the period, which we have singled out to present the directions of development of Ukrainian culturology, theoretically significant is the article by O. Onishchenko (2021) "From post to metamodernism: the process of cultural research", which continues the analysis of the essence of metamodernism and the reasons for the transformation "postmodernism-post+postmodernism- metamodernism". For several years, this "transformation" encouraged discussions about the future of European culture, and also forced scholars from different countries to adapt to the models of the new conceptual and categorical apparatus. O. Onishchenko (2021) focuses on a number of concepts, due to which "a fundamentally new aesthetic and artistic stimulus is formed: "history + plastic + personalised interpretation = historioplasticity" (p. 62). The articles of O. Onishchenko (2021) and I. Petrova (2020) showed the need for further study of those processes that most clearly reveal the essential features of metamodernism.

Conclusions

Proceeding from the purpose of the article, which is to analyse a number of collections of scientific papers that purposefully actualised culturologically oriented issues during 2019–2021, outline the "problem field" and systematise those areas in the re-

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search process that are perceived theoretically promising, the process of developing arguments (from 2007) on the special features of the interaction of different humanities in the field of culturology and the gradual development of the principles of culturological analysis is reproduced on the example of five regular scientific publications. This issue is still present in the "problem field" of today's Ukrainian humanities, shaping an important theoretical direction.

The article demonstrates that in addition to general theoretical issues, an independent sector of the "problem field" is the correlation of culturology with related humanities, primarily with art studies and such part of it as film studies. Among other components of art studies, this aspect is most clearly presented in the publications of 2019–2021.

Emphasis is placed on those articles whose authors, focusing on the historical and theoretical problems of avant-garde, reveal its stimulating role — on the example of the concept of "realism without border" — in clarifying the place of realistic methodology. The examples of scientific research devoted to metamodernism — a new stage in the development of postmodern artistic practice — are reproduced.

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ПРОБЛЕМНИЙ ПРОСТІР УКРАЇНСЬКОЇ КУЛЬТУРОЛОГІЇ: ДОСВІД 2019–2021 РОКІВ

Сабадаш Юлія Сергіївна

Доктор культурології, професор,
ORCID: 0000-0001-5068-7486, juliasabadash2005@gmail.com,
Маріупольський державний університет,
Маріуполь, Україна

Мета статті — проаналізувати низку збірників наукових праць, які актуалізували культурологічно зорієнтовану проблематику. Методологія дослідження ґрунтується на загальнонаукових принципах — термінологічному та системному, й обумовила застосування таких методів дослідження, як аналіз, синтез, узагальнення. Наголошено на потенціалі персоналізованого підходу, завдяки якому окреслюються теоретико-практичні інтереси вітчизняних науковців, що дозволяє корегувати дослідницький простір української гуманістики. Наукова новизна. На прикладі регулярних наукових видань відтворено процес розгортання аргументів щодо специфіки взаємодії різних гуманітарних наук на теренах культурології й поступове відпрацювання засад культурологічного аналізу. Висновки. Тематика збірників наукових статей 2019–2021 років виявила помітний інтерес до наступних теоретичних питань, а саме: подальше удосконалення понятійно-категоріального «забезпечення» культурологічних досліджень, реконструкція процесу становлення феномену «поворот» з поглибленим аналізом «антропологічного»,

«лінгвістичного», «культурного» поворотів та виявлення «за» і «проти» такої теоретичної конструкції. Помітне місце посідає проблематика, що розкриває «зону перехрестя» культурології з іншими гуманітарними науками: філософією, історією, психологією, мистецтвознавством. Значущими є публікації, в яких акцентовано на історії культури як підґрунті становлення культурології. Помітний сегмент у сучасній культурології належить проблемі видової специфіки мистецтва, яка органічно поєднує історію та теорію культури, маючи виразне значення для окреслення шляхів подальшого розвитку українського мистецтвознавства.

Ключові слова: культурологія; науково-теоретична та науково-практична проблематика; систематизація; комунікативна функція збірників наукових праць

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CRYPTO ART:
A NEW ERA IN ART VS ADVENTURE CHALLENGE

Taras Habrel

PhD in Art Studies,
ORCID: 0000-0002-2293-6841, taras.m.habrel@lpnu.ua,
Lviv Polytechnic National University,
12, Stepana Bandery St., Lviv, 79000, Ukraine

The purpose of the article is to consider the current phenomenon of crypto art from an artistic point of view. The research methodology includes historical, art studies, and comparative analysis. The scientific novelty of the article is that the fact of the emergence and development of a new phenomenon that attracts the attention of an increasing number of artists has been established, and a systematic analysis of its existing challenges and advantages over the traditional art market has been carried out. Conclusions. We are at the beginning of a multi-year process. The trend is gaining momentum, increasingly drawing humanity into a technological singularity, where, on the one hand, the war in all its forms and manifestations does not end, and on the other — the synergy of passionaries opens up new unprecedented horizons for joint creative work and monetisation of their artistic skills. The popularisation of NFT by a "magical" force has attracted the attention of independent creators to new communication channels and the formation of new decentralised communities, which usually demonstrate a high level of cooperation and culture in general. Digital art has rarely received as much attention as it does now. The NFTs may disappear, but the critical dialogue they have created will remain in our collective memory, and the value and legitimacy they have brought to digital art through this conversation may have changed their social perception forever. The new paradigm first of all emphasises that "value" as a property and characteristic of objects or phenomena in modern conditions is increasingly determined not by the past, but by the future. This is what determines the "paradigm shift" — the present in the future is much more important than the traditional in the past.

Keywords: cryptoart, crypto art, values, tokens, non-fungible token (NFT)

Introduction

Modern technology has revolutionised what can be compared to Gutenberg's discovery of the printing press five centuries ago, and this process is irreversible. Nowadays online culture is in its infancy, but the pace of its formation, inspired by the exponential

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development of the online space, is swift (Beniuk et al., 2021). The present paper focuses on the natural expansion of cryptocurrencies, fuelled by the global rethinking of values during the COVID-19 pandemic, which has given rise to such a phenomenon as cryptocurrency. And it should be noted that the controversy over the future of technology, as rightly noted by Y. V. Trach (2016) concerns not so much the technology itself as the future of civilisation. Today, it is difficult to single out the field of science that most actively and effectively explores non-fungible tokens as a modern phenomenon of the virtual world: financiers consider the relationship between representative cryptocurrencies in terms of profitability and volatility, economists explore, among other things, the impact of the built-in mechanism of bitcoin mining on the environment; collectors, owners of world-class auction houses, and artists are involved in the "promotion" of NFT sales; lawyers are looking for a basis for sales, etc. In recent years, famous artists, popular singers, tech start-ups, and single creative personalities have started earning money in the virtual environment, because the NFT market shows huge growth — as of May 2021, the total money used on completed NFT sales has reached 34, 530, 649. 86 USD (Wang et al., 2021) and till September 2021 6.1 million NFT trades across six main NFT categories including art (Nadini et al., 2021).

In the field of finance, it is worth highlighting the interesting thoughts of Michael Dowling (2021) who sees NFT purely as a financial instrument — the market capitalisation of NFT objects is just beginning to grow, but already exceeds $ 8 billion; Dutch financial analyst Alex de Vries (2018) explores the environmental aspects of cryptocurrencies. Studies that raise the question of the artistic value of NFT also exist, but they are very few. For example, Brian L. Frye (2018) — Professor of Law at the University of Kentucky, in a light and very humorous manner skilfully discusses the ethical issues of cryptocurrency; Italian professor of computer science Massimo Franceschet and professor from the Alan Turing Institute in Amsterdam Giovanni Colavizza (Franceschet et al., 2021) and a number of authors reflect on a wide range of technical, cultural, ethical and ecological (Borschevska & Nos, 2021) issues of crypto art. The phenomenon of crypto movement in art history draws the attention of young Spanish researchers (Valera et al., 2021); the branches of crypto art, that should be explored in the future such as the virtualisation of art gallery spaces, cyber-art-crowd-funding, platform-art-economy, and digital art management — are outlined in another excellent research (Sidorova, 2019). The following sentence seems interesting and instructive: if the video destroyed the concept of a radio star, apparently, the Internet will destroy the concept of an art star; and even if so, will anyone notice? The issues of finding out the reasons, finding the advantages, risks, and prospects of "tokenisation" of contemporary art were the topic of the forum "IPQuorum-2021: Tech for Content", which took place in late April at the Technopark of the Skolkovo Innovation Centre (Russia). Among Ukrainian scientists, we will single out the works of N. V. Pavlichenko (2015), and already mentioned Y. V. Trach (2016).

Purpose of the article

The purpose of the article is to analyse the state of the field of crypto art and outline further potential scenarios for its development worldwide.

Main research material

Let us briefly define at least the basic concepts used in the article.

Cryptocurrency — a type of digital currency, the issuance and accounting of which is performed by a decentralised payment system fully automatically (without the possibility of internal or external administration). The nowadays most famous cryptocurrency associated with NFT is Ethereum, but also a few more have gained popularity — Polygon, Tezos, Solana.

Blockchain — a distributed database that stores an ordered chain of records (so-called blocks), which constantly extends to infinity; an e-book that cannot be deleted or modified can only be supplemented. Blockchain was originally proposed by Satoshi Nakamoto — the name used by the presumed pseudonymous person or persons who developed bitcoin. In a blockchain system, each block has a limited capacity. When the capacity in one block becomes full, other transactions will enter a future block linked to the original data block (Wang et al., 2021).

NFT is a unit of data in a digital workbook called a blockchain, where each NFT can represent a unique digital element, and therefore any of them is irreplaceable. NFT tokens are a kind of development of the idea of cryptocurrencies. The key difference between them and traditional digital money (bitcoin or etherium) is that each NFT can be unique or have a limited number of copies (hence the name NFT — non-fungible token). Every virtual asset and a piece of creative work can be tokenised — paintings, photos, collages, gif-animation, games assets, different collectibles, music, etc., and some of them are successfully sold.

Investing in digital art has become not only financially profitable but also prestigious. It should be noted that this article is in no way intended to promote crypto art or agitate to become a token collector. This work does not provide step-by-step instructions on how and where is the best place to publish your first digital work online, it does not contain a list of virtual galleries or lists of the most successful cryptocurrencies on the network. The present article aims to record the current state of affairs in the industry with the definition of key terms and potential forecasts, in order to trace the truth (falsity) of today's reflections and reasoning of the author. Being convinced that each technology is the embodiment of society's ideology or, rather, is the ideological investment of society in its near future (Trach, 2016), the author is one of the supporters of the platform of experimentation and ingenuity, but also moderation.

Throughout history, humanity has been accompanied by the antagonism of generations — grey-haired elders are trying to "convert" the rebellious youth closer to preserving traditions in the usual perception, to respect the historical heritage and use "old", usually archaic, technology. Often the ultimatum of such a call has the opposite effect — young people consciously do everything that ignores and denies the values of past generations. And today we can see how the existing confrontation has changed the perception of the world. Sometimes the analysis of this topic gives the impression that millennials who have managed to "break the system" with digital capital, now freely flaunt reckless or outrageous investment in digital images of dubious artistic quality in terms of "classical" school. Does it look like a protest? Indeed, this is a pure revolution, because the growth of the NFT market is primarily due to the moral battle of logic against the concept of art (Kaminskiy, 2021).

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The traditional Art Market could never be called transparent and fair enough — things like money laundering through works of art, corrupt auctions, the difficulty of organising exhibitions in the absence of "correct" connections, etc., have always been an integral part of it. The "great geniuses of the present" often remained miserable and unrecognised creators of the past. Artistic and technological trends have defined and continue to define corporations, not individual marginalised individuals who usually cannot or do not want to fully enter the art market under the massive pressure of a "creative nature" — you either become part of the system or you are simply not noticed. Everything was changed by light big cryptocurrencies, on the one hand, and the development of decentralised platforms, on the other. Society has gained many financially independent millennials who, by satisfying their rebellious egregore, have begun to think more broadly, and not just to meet their own needs at all levels. Artists, writers, and musicians try to find an audience by earning a living (Trautman, 2021).

The first experiments with NFT began in 2013–2014, and in 2021 for the first time a tangible work of art was turned into a digital asset — the company Injective Protocol for $ 95 thousand bought a stencil "Morons (White)" by Banksy and burned it during a live broadcast on Twitter. 11 March 2021 can be called the beginning of a new stage in the history of contemporary art. It was on this day that the first truly major sale of a digital work of art took place. How will they perceive this "grand adventure" in a year or even two? — a rhetorical question. In the author's belief, society can not shy away from modern technology and in this form, it is important to successfully apply the achievements.

For information: at the moment in Ukraine more than 900 artists are trying to realise themselves in this direction, there are also a few online communities for artists, exhibitions and conferences dedicated to the rise of cryptocurrencies and possibilities of NFT-art are held more and more often in large cities of Ukraine. Let's try to summarise the main advantages that contribute to the promotion of cryptocurrency: digital nature / geographical independence / democracy / decentralisation / anonymity (Sparkes, 2021):

Digital nature. The popularity of the growing trend is based on the indisputable fact — the world is becoming more "digital", technology is attracting more and more investment. And any technological innovation makes young people's hearts beat faster than the historical heritage. In the context of art, it is tempting to say that NFT is simply a logical continuation of conceptual artImmediately payments for art, the possibility to freely share tokens worldwide, and justified fees are the main pros that best represent the concept of digital nature.

Geographical independence. Two Indian crypto-investors bought Beeple's work at Christie's for $ 69 million. They publicly announced the purchase: "We want to show that Indians and other people of colour can be patrons of art, and cryptocurrencies are a force that equates the West and the other world". Thanks to technology, the world has long become more compact, it has become easier to find like-minded people, share creativity with like-minded people, communicate with idols. One of the most noticeable aspects of crypto art is the separate community formed around crypto art platforms and no delays and troubles at customs when shipping and transporting art works.

Democracy. Of course, it can be predicted that the digital art market will eventually be moderated by experts, gallery owners, and financial analysts, but for now, this world is really open — for those who want to adapt to the technologies and challenges of the future. The probability of making money on modern art is higher than on classical art.

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Classics are good for saving capital, new art is good for creating it. There is one aspect that is impossible in the traditional art market: artists earn interest on the resale of their own works — secondary sales.

Decentralisation. This is one of the most fundamental advantages of NFT's popularity, but as noted by Jeff Dorman of the crypto-investment firm Arca, these platforms, which facilitate the relevant operations, will be major winners in the near future. Does the realisation of this fact block the desire of young digital artists to integrate into the community? Not for sure yet. After all, any market has its own laws and a priori provides for the enrichment of its owners in the first place. Given the flexibility of their efforts in relation to the potential monetisation of their talent, the art market will undoubtedly grow. Artists get the ability to use existing physical works after digitalisation as NFT tokens and also get full control over the price of their artwork, instead of the traditional art market where the pricing was done by the art gallery.

Anonymity. Most crypto market players are millennials, but that doesn't negate the fact that it's easy to pretend to be anyone in the virtual world. This attracts more and more "big players" to the digital art market, the origin of whose assets cannot always be legally explained. Cryptocurrencies offer an alternative to an economic system run by Wall Street bankers and politicians, providing a degree of democratisation of economic structures, increasing freedom and flexibility. This new rebellious way of thinking also influences the products that are being created, which point to the endless celebration of how the new system will redistribute power.

There are two basic acute issues that are traditionally relevant in the context of crypto art:

– environmental friendliness of token issuance. However, environmental concerns due to the negative externalities of the blockchain are usually described as low compared to the emissions from the transport, storage, and trade of physical objects (Bsteh, 2021);

– the legality of working capital. In principle, an owner or creator can trade his own NFT transparently but anonymously by transferring it between two different addresses/wallets on the public blockchain infrastructure. In this way, demand can be suggested, faked, or inflated with the goal to attract future buyers. The legality of any such behaviour is currently unclear (Ante, 2021).

According to Anastasia Glebova, the co-founder of the first Ukrainian platform for working with NFT, the right to use publicly available works is currently not regulated in any way. At the same time, the digital art market in general, and art that is sold as NFT in particular, exists, although it only sets the rules of the game. There is much that can be done in the NFT ecosystem to get closer to the real world. The mass adoption that took place over the past year inspires optimism about its further evolution and growth. Taking into account that the current generation is convinced of its uniqueness, and, consequently, creativity inherent value, NFT has wide prospects.

Conclusions

Crypto art is considered as a new era in art, potential scenarios of its development are outlined. Answering the question posed in the title, the author takes the position

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of the irreversibility of the process, although it contains elements of adventure. We are at the beginning of a decade-long process. The trend is gaining momentum, increasingly drawing humanity into a technological singularity, where, on the one hand, the war in all its forms and manifestations does not end, and on the other — the synergy of passionaries opens up new unprecedented horizons for co-creation and monetisation of their artistic skills.

The popularisation of NFT by a "magical" power has attracted the attention of independent creators to new channels of communication and the formation of new decentralised communities, which usually demonstrate a high level of cooperation and culture in general. Digital art has rarely received as much attention as it does now. The NFTs may disappear, but the critical dialogue they have created will remain in our collective memory, and the value and legitimacy they have brought through this conversation to digital artwork may have changed their social perception forever.

The new paradigm emphasises above all that "value" as a property and characteristic of objects or phenomena in the current conditions is increasingly determined not by the past but by the future. This is what determines the "paradigm shift" — the present in the future is much more important than the traditional in the past.

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КРИПТОАРТ: НОВА ЕРА В МИСТЕЦТВІ ЧИ РИЗИКОВАНИЙ ВИКЛИК

Габрель Тарас Миколайович

Кандидат мистецтвознавства,
ORCID: 0000-0002-2293-6841, taras.m.habrel@lpnu.ua,
Львівський національний політехнічний університет,
Львів, Україна

Мета дослідження: розглянути актуальний феномен криптоарту з мистецькознавчого огляду. Методи дослідження: історичний, мистецтвознавчий і порівняльний аналіз. Наукова новизна: встановлено факт виникнення та розвитку нового явища, яке привертає увагу все більшої кількості митців, здійснено системний аналіз його існуючих проблем та переваг над ринком традиційного мистецтва. Висновки. Ми перебуваємо на початку багатолітнього процесу. Тенденція набирає обертів, дедалі більше втягуючи людство в технологічну сингулярність, де, з одного боку, війна в усіх її формах і проявах не закінчується, а з другого — синергія пасіонаріїв відкриває нові безпрецедентні горизонти для спільної творчості та монетизації їх художніх навичок. Популяризація NFT «магічною» силою привернула увагу незалежних творців до нових каналів комунікації і формування нових децентралізованих спільнот, які зазвичай демонструють високий рівень співпраці та культури загалом. Цифровому мистецтву нечасто приділяли таку увагу, як у сьогоденні. NFT можуть зникнути, але критичний діалог, який вони створили, залишиться в нашій колективній пам'яті, а цінність і легітимність, привнесені ними у цифрове мистецтво через обговорення, можливо, назавжди змінили їх соціальне сприйняття. Нова парадигма насамперед підкреслює, що цінність як властивість і характеристика предметів чи явищ у сучасних умовах дедалі більше визначається не минулим, а майбутнім. Саме це визначає «зміщення парадигми» — сьогодення в майбутньому набагато важливіше традиційного в минулому.

Ключові слова: криптоарт; криптомистецтво; цінності; токени; невзаємозамінні токени (NFT)

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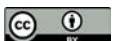
ELEMENTS OF ART STUDIES IN MEDIEVAL RESEARCH OF PETER BIZZILLI

Kateryna Gamaliia

DSc in Art Studies, Associate Professor,
ORCID: 0000-0002-8982-2005, gamaleya@ukr.net,
National Academy of Fine Arts and Architecture of Ukraine,
20, Voznesenskyi Uzviz, Kyiv, 04053, Ukraine

The purpose of the article is to consider the Professor's contribution at Odesa University, P. Bizzilli, to the domestic medieval studies formation. The reconstruction of the people's spiritual universe of the past epoch, initiated by P. Bizzilli, is one of the important components of the methodology of humanitarian research, characteristic of many representatives in modern medieval studies. After the romantics of the nineteenth century, interest in the Middle Ages gained new development in the early twentieth century, which contributed to his research at European universities. During the century, M. Bloch (1973), J. Huizinga (1988), M. Barg (1987), J. Le Goff (2005, 2008), U. Eco (2003, 2004) addressed this topic, exploring in detail the features of medieval culture. L. Karsavin (1995), O. Dobiash-Rozhdestvenska (1987) and P. Bizzilli (1916, 1993a, 1993b, 1993c, 1995) should be singled out as active figures in the formation of medieval studies centres in Ukraine. Scientific novelty. For the first time, the medieval works of P. Bizzilli from the standpoint of art history were analysed. Conclusions. P. Bizzilli, considering the main elements that make up the medieval picture of the world, comes to conclusions that coincided with and preceded the creative discoveries of his contemporaries (I. Greaves, L. Karsavin, O. Dobiash-Rozhdestvenska). In particular, it applies to the features of medieval art, the nature of which P. Bizzilli associated with the characteristic of medieval man's life concept. He considered universalism, symbolism and hierarchy to be the defining features of the medieval worldview, envisaging the formulation of relevant problems by the following authors. A comparative analysis of the medieval works of P. Bizzilli, his contemporaries and researchers in the next years allows us to conclude that among the fields of humanities in which his ideas remain relevant should be called art history. One of the important conclusions of P. Bizzilli was the statement that the formula of medieval culture was symbolism and hierarchy. Medieval fine art, rich in complex and finely designed symbolism, is reduced to understanding and revealing the symbolic meaning of the surrounding reality.

Keywords: medieval art; Peter Bizzilli; universe; symbolics; gothic cathedral; colour and light; hierarchy

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Introduction

The relatively straightforward etymology of the term "medium aevum", which marked this period in the late seventeenth century, speaks of the abyss, the dark ages between the invasion of barbarians and the Renaissance, and according to humanists, more than a millennium break in cultural history. The modern English medievalist historian Robert Bartlett (2010) explains the negative assessment of the Middle Ages, which remained with him for more than three hundred years, by saying that it did not meet the standards of the humanist era. According to Le Goff (2008), the Middle Ages were a turning point in the history of Europe, embodying its birth, childhood and adolescence. Only in the twentieth century the achievements of medieval culture were able to be realistically assessed, gradually entering the minds of civilised man as an important part of modern culture. The personal contribution to discovering the essence of the medieval culture by P. Bizzilli, a Ukrainian medievalist researcher, remains out of the domestic scientific community's attention, especially art critics.

Analysis of research and publications. Romantic medieval culture became the first wave of spread in European literature and art of the late 18th and mid 19th centuries. Architecture continued to admire the mysterious Age of the Middle Ages, embodying Romanesque and Gothic features in historicism buildings. William Morris (1973), a representative of the Pre-Raphaelites and the founder of English design, was a supporter and researcher of medieval culture. Medieval grotesques reinterpreted by his work did not play a minor role in forming the decorative line of Art Nouveau.

In the twentieth century, interest in the Middle Ages gained new momentum, began his research at universities. In the second half of the twentieth century, J. Le Goff (2005, 2008), M. Bloch (1973), J. Huizinga (1988), M. Barg (1987), and U. Eco (2003, 2004) addressed this topic by exploring the features of medieval culture. L. P. Karsavin (1995), O. A. Dobiash-Rozhdestvenska (1987) and P. M. Bizzilli (1916, 1993a, 1993b, 1993c, 1995) should be singled out among the active figures of the contemporary medieval studies centres in Ukraine.

Peter Bizzilli's activity is covered by T. N. Galcheva (1993), with a description of his stay in Bulgaria presentation of his achievements as a historian, literary and linguist, and cultural researcher. Bizzilli's contribution to the problems of medieval culture development by scientists of Novorossiysk University was considered by a researcher of the same university, historian I. V. Niemchenko (2005). K. Gamaliia (2018) is the first who raises the question of the feasibility of analysing the medieval works by P. Bizzilli from the standpoint of art history in the materials of the scientific-practical conference. This article continues the study of the outlined issues.

Purpose of the article

The purpose of the article is to consider the contribution of Professor of Odesa University P. Bizzilli in the formation of domestic medieval studies, focusing on the art aspect of his research.

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Main research material

Petro Mikhailovich Bitsilly was born in 1879 in Odesa, graduated from the Faculty of History and Philology of Novorossiysk University, defended his master's thesis at Petrograd University, and returned to his alma mater. While teaching at his home university, Professor Bizzilli wrote a number of works on Greek and Roman history. Interested in the Middle Ages, he chose it as the main topic of his research. Not accepting the innovations of the October Revolution, Peter Bizzilli emigrated to Bulgaria, where in 1924, he became a professor of modern and contemporary history at Sofia University. Political cataclysms befell him in Bulgaria as well: in 1948, after the establishment of the communist regime in this country, he was fired without the right to a pension, declaring himself a "bourgeois teacher". Peter Bizzilli died in Sofia in 1953 (Galcheva, 1993).

Peter Bizzilli left behind a considerable creative legacy in various fields of humanities. If in Odesa, he distinguished himself mainly as a medieval historian, he delved into cultural issues and later into literary studies in exile. It should be noted that the synthesis is inherent in the legacy of the researcher, which is evident from a wide range of his interests in a single discourse of literary, historical and cultural problems. The historical and artistic works by Peter Bizzilli still remain without proper attention from fellow scientists. Moreover, it did not receive any research in art history.

The aesthetics of the Middle Ages were radically different from the works of classical antiquity, which were considered ideal, and for some time, this hampered its understanding by researchers. However, a hundred years ago, Odesa professor Peter Bizzilli in one of his books, sought to understand the beauty of medieval art and the origins of its originality. "Didn't anyone at that time, he wrote, see the blatant nonsense in the picture, the perspective in these paintings, the nonsense that strikes us?" Didn't they know even such an elementary truth that a person is smaller than a house?... What exactly does this incompetence mean, and what is it? Lack of technical skills? Hand incompetence? How to reconcile this with the high calligraphic perfection of miniature screensavers or the architectural embodiment of giant cathedrals? If it's not at the level of "technology", then what's the matter? Perhaps their image of the world was utterly adequate to his perception? How did they see the world? And how did they think of him? "This book is the best answer to this question" (Bitsilli, 1995, p. 9). According to him, the idea of this work was to highlight the relationship of the main elements of medieval culture in the context of the formation of artistic space, the manifestations of which reflect the medieval man's inner world.

P. Bizzilli considered absolute monocentrism to be the defining idea of the Middle Ages. "The guiding trend of the Middle Ages as a cultural period", he writes, "can be recognised as the tendency to universality, by which we mean the aspirations that are manifested in everything; in science, in fine writing, in the fine arts to embrace the world as a whole, to understand it as a certain complete omnipresence and in poetic images, lines and colours, in scientific concepts are to express this understanding" (Bitsilli, 1995, p. 12). At the same time, he shows that the absolutist worldview leads to unsolvable antinomies, the separatism and atomisation of society in all its manifestations: in land ownership and urban communes, in government and church dogmatism, in contrast between movement and peace. L. P. Karsavin (1995) wrote about the antino-

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my of medieval culture, emphasising that the greatness and tragedy of the Middle Ages is the impossibility of achieving a comprehensive unity, which hinders the antinomies of its existence, manifested in binary oppositions: the struggle of empire and papacy, scholasticism and profanity, etc. Robert Bartlett presents a modern reproduction of the antinomic nature of the medieval worldview through the image of Christ — a central figure in the life and art of this era. If in the twelfth century, the image of the cruci-fied Christ created a calm, almost abstract impression, later it embodied the universal agony expressed in his tense, cruelly suffering body. Antinomy was inherent in other elements of medieval culture, including science (Gamaliia, 2014).

In architecture, according to P. M. Bizzilli, the medieval man felt freer: they creat-ed a variety and coordinated them with each other at will. Altogether, in the impressive completion of the Gothic cathedral, grew out of the ground, going to heaven, and at the same time each detail, taken separately, acquired a distinct finality. A similar relation-ship between the continuity of the object and its division into particles stemmed from the general idea of the world's origin, the whole creation of God. However, taken by it-self, it breaks down into separate objects, the place and significance of each of which is determined by the degree of its dependence on the Creator. Hence, according to Bizzilli, and follows the "inconsistency" in medieval works of art, emphasised by the external schematism of construction. It should be noted that the planning and spatial solution of the Gothic cathedral in its design corresponded to the cosmic order. Reproduction in the planning of religious buildings ideas about the cosmic order, we meet much earlier, for example, in the Brahmanical temples of ancient India.

Ernst Gombrich (1998) saw a much deeper embodiment of church doctrine in the Gothic cathedral than in the Romanesque. Like many other researchers, Professor Bizzilli saw in the "encyclopedic" of the Gothic cathedral the law for all creativity in the Middle Ages. Thus, the living life and history of mankind presented in the cathe-dral's decoration, from the Fall to the Last Judgment, played a didactic role. Umberto Eco (2004) proposes considering the cathedral as a synthetic human vision of its histo-ry, it is both a book and a picture.

One of the important conclusions of P. M. Bizzilli (1995), made by him in the re-search process, was that the formula of medieval culture was symbolism and hierar-chy. "Everything that medieval man sees, he tries to interpret for himself symbolically. Everything that is its symbols, they are symbols, and the task of the subject who knows them is to reveal their meaning. The Middle Ages created fine symbolic arts and sym-bolic poetry, created a religious cult and philosophy rich in extremely complex and finely designed symbols, which is reduced to understanding and revealing the symbolic meaning of the surrounding reality" (p. 15).

Medieval man transferred the hierarchical scheme of natural and supernatural phenomena to real life, creating a hierarchical society: a hierarchy of spiritual and sec-ular ranks, unions, corporations, and universities. The hierarchical principle permeates the entire social system of the Middle Ages, its entire culture. According to its structure, the whole life of medieval man and his culture was a number of concentric spheres on the type of universe. The spheres to which each person belonged were family, clan, state, city, state, and church were included in each other, the smaller in, the larger, but in such a way that each smaller was similar to all the following (Bitsilli, 1993c). On the creation of such a world, "a world of hierarchically grouped, ideal, invariably repeat-

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ed symbols, a world of "ready", timeless, unyielding time, unshakable in its desire for God, frozen in its objectivity; the realm of unshakable harmony, eternally existing full consonance" dreamed of a medieval man (Bizzilli, 1995, p. 93). However, realising the unattainability of her goal in this world full of sinfulness and unrighteousness, she pinned all her hopes on the realisation of absolute good in the afterlife (Bizzili, 1993b).

The idea of the important role of hierarchy in the life of medieval man is confirmed by M. A. Barg (1987), a world-famous historian of Ukrainian origin, a graduate of Kharkiv University, according to whom hierarchy is the flip side of symbolism. According to J. Huizinga (1988), symbolism created a hierarchical subordination, embracing nature, history and human society. According to Bizzilli, the importance of the person, it was emphasised by the scale ratio in the image, corresponding to the hierarchical nature of the medieval rule, tween pix (two tops), which consisted of the emperor and the pope. He also noted that in the picture of the medieval master, there was no coherence between the parts of the same object: the building was depicted in perspective, and its stairs — front. The founder of the Berlin Egyptological School, Adolf Hermann, wrote about such inconsistency of certain parts of the body in the masters' works of Ancient Egypt: "The style that prevails in Egyptian painting, we are primarily struck by the strange interpretation of the human figure. In an effort to show every part of the body from the most characteristic point of view, Egyptian artists paint a body whose strange twists completely contradict reality (Erman & Ranke, 1923, p. 531). This manner does not indicate the inability of the Egyptians to depict a man on a plane; they only sought to reflect the three dimensions with the help of the two most characteristic. Rather, such an image should be perceived gradually, "reading" it just as we read a letter.

In the various stages of world history, the masters of the Middle Ages tended to reflect as a whole. In his master's dissertation, P. Bizzilli (1916) noted that the Middle Ages were a "non-historical" time, because man did not perceive life as a stream of interdependent phenomena. He developed this idea in "Elements of Medieval Culture": "Long stories are enclosed within the same frame; events separated from each other by whole epochs unfold here in one plan, the artist forces us to look at the past, present and future, to contemplate the bourgeois everyday life of urban life, the tragic buffoonery of hell with its ridiculous horrors and ecstasy of the blessed in ecstasy" (Bitsilli, 1995, p. 8).

According to Mark Bloch (1973), the imperfection of the people of the Middle Ages in the measurement of time can be seen as one of the many symptoms of their deep indifference to the passage of time. According to K. Woermann (2000), the Reflection of events of different times in a single picture was found in the fine arts of ancient Egypt: the upper rows of figures separated from the lower, replacing the effect of planning. Measurement of time in this country was important mostly for the compilation of the temple calendar or chronicle of the pharaohs' reigns.

The slow flow of life in the Middle Ages, as P. M. Bizzilli wrote, "made a person insensitive to the perception of the rhythm of life... If for us the world is a process, then for a medieval man the world is a ready result" (Bitsilli, 1995, p. 138). This attitude to the feeling of movement and peace is reflected in the paintings and sculptures of that era. And although in the works of medieval artists, we see long processions of people, storming city walls, the ascension of the righteous to heaven and the torment of sinners in hell, all this remains unshakable and dead. It seems that a jumping horse will

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never lower its feet to the ground, and a warrior's sword appears to be frozen in motion and will never fall on the head of the enemy. The movement decomposes into a number of moments of rest with empty spaces between them. Even the figures of Giotto, the best of the old artists, devoid of the curiosity of previous primitives and full of rhythm, represent the rhythm of inviolable bodies. The secret of the charm of Giotto's frescoes lies in their architecture, in the convergence of the system of straight and curved lines, in the perfect coordination of plans. The motif of the contrast between movement and calm, the completion of the movement at a certain point, creates the impression of peace and quiet that these frescoes create for us. By presenting an excellent, detailed analysis of Giotto's paintings, Bizzilli contrasts his creative style with Renaissance art: In "Night", Michelangelo sleeps soundly, but in its inviolability, there are many opportunities for movement, and in its body, you can feel all the richness of life. Le Goff also noted the temporality of life inherent in the Middle Ages, which led to a lack of reflection of movement in art. Medieval man, he wrote, did not feel in time, perceiving his existence as being, not becoming. She was not interested in what was moving, but in what remained unshakable, she needed peace (guides), and everything restless seemed vain and even diabolical (Le Goff, 2005).

The attitude of medieval artists to colour and light was filled with characteristic symbols. These qualities, they believed, are inherent in certain things, but they also exist in themselves. Yes, light things borrow light from the sun, and in hell, they lose that opportunity because hellfire burns but does not shine. In his multi-volume History of All Times and Nations (1904–1911), Karl Woermann (2000) wrote: "The art of the mature Middle Ages is depicted against an eventful background of strong political and ecclesiastical struggle, painted in the colors of blood and iron, but revived by silver flowers and gold threads" (p. 110). Michel Pastoureau (2012), who has been researching colour for decades, insisted on the importance of change in its historically fixed aspects: 1) lack of the idea of the spectral sequence, unknown until the 17th century; 2) a peculiar concept of warm and cold colours (blue was considered warm); 3) contrast of colours (combination of red and green in an aristocratic suit was perceived as a weak contrast). The artists transferred their "barbaric taste" to everyday life, to the creation of clothing, jewellery, and weapons. The fine arts of the medieval era did not know colour, wrote Umberto Eco (2004), it used simple, well-defined colours, without any nuances. The idea of God as a luminary came from ancient traditions — from the Semitic Baal, the ancient Egyptian Ra. Note that in the colours of ancient Egyptian art, there was no transmission of light and shadow, each paint was applied in an equal layer.

At the beginning of his research on the history of the Middle Ages, P. M. Bizzilli (1995) formulated an answer to the origins of his unique culture. This culture, he wrote, grew out of Rome, but each of its features was reborn beyond recognition.

Conclusions

Reconstruction of the people's spiritual universe in the past era, started by P. M. Bizzilli, is now one of the important components of the methodology of humanitarian research, characteristic of subsequent works of medievalists Jacques Le Goff, Marc Block and a number of other contemporary authors.

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Professor of Novorossiysk University Peter Bizzilli, considering the main elements that make up the medieval picture of the world, comes to conclusions that coincided and preceded the creative discoveries of his contemporaries. In particular, concerning the peculiarities of medieval art, the nature of which P. M. Bizzilli associated with the characteristic of medieval man's life concept. He considered universalism, symbolism, and hierarchy the defining features of the medieval worldview, envisaging the formulation of relevant problems by the following authors: M. Bloch, J. Huizinga, M. A. Barg, J. Le Goff, and others. A comparative analysis of the medieval works of P. A. Bizzilli, his contemporaries and researchers in the following years allows us to conclude that among the branches of humanities in which his ideas remain relevant should be called art history.

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ЕЛЕМЕНТИ МИСТЕЦТВОЗНАВСТВА У МЕДІЄВІСТИЧНИХ ДОСЛІДЖЕННЯХ ПЕТРА БІЦИЛЛІ

Гамалія Катерина Миколаївна

Доктор мистецтвознавства, доцент,
ORCID: 0000-0002-8982-2005, gamaleya@ukr.net,
Національна академія образотворчого мистецтва та архітектури України,
Київ, Україна

Мета статті — розглянути внесок професора Одеського університету П. Біциллі у становлення вітчизняної медієвістики. Реконструкція духовного універсуму людей минулої епохи, започаткована П. Біциллі, є однією з важливих складових методології гуманітарного дослідження, характерною для низки представників сучасної медієвістики. Інтерес до епохи Середньовіччя, після романтиків XIX ст., набув нового розвою з початком XX ст., що сприяло його науковому дослідженню в європейських університетах. Протягом століття до цієї тематики звертались М. Блок, Й. Гейзінга, М. Барг, Ж. Ле Гофф, У. Еко, докладно

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досліджуючи особливості середньовічної культури. Серед активних діячів формування осередків медієвістики на теренах України слід виокремити Л. Карсавіна, О. Добіаш-Рождественську та П. Біцилли. Наукова новизна. Вперше проаналізовано медієвістичні праці П. Біцилли з позицій мистецтвознавства. Висновки. П. Біцилли, розглянувши основні елементи, що складають середньовічну картину світу, доходить висновків, які не лише збігалися, а й випереджали творчі знахідки його сучасників (І. Гревса, Л. Карсавіна, О. Добіаш-Рождественської). Зокрема, це стосується особливостей середньовічного мистецтва, природу яких П. Біцилли пов'язував з характерною для середньовічної людини концепцією життя. Визначальними рисами середньовічного світогляду він вважав універсалізм, символізм та ієрархізм, передбачаючи постановку відповідних проблем вже наступними авторами. Порівняльний аналіз медієвістичних праць П. Біцилли, його сучасників та дослідників наступних років дає змогу зробити висновок, що серед галузей гуманітарного знання, в яких його ідеї залишаються актуальними, слід назвати й мистецтвознавство. Один із важливих висновків П. Біцилли — твердження про те, що формулою середньовічної культури були символізм та ієрархізм. Середньовічне образотворче мистецтво, багате складною і тонко розробленою символікою, зводиться до осягнення і розкриття символічного значення навколишньої дійсності.

Ключові слова: середньовічне мистецтво; Петро Біцилли; універсум; символіка; готичний собор; колір та світло; ієрархізм

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CONFESSIONAL GROUNDS IN CULTURE, PHILOSOPHY, AND ART

Olena Kunderevych

PhD in Philosophy, Associate Professor,
ORCID: 0000-0001-7248-5033, l.kunderevich@gmail.com,
Kyiv National University of Culture and Arts,
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

The purpose of the article is to identify the peculiarities of the repentance, penitence, and confession concepts' grounds in art and philosophy, to characterise examples of the reflection of these concepts in art. Research relevance. A necessary component of philosophical reasoning, cultural studies and everyday life practices is the rethinking of many concepts of moral consciousness. Reasoning on ethical values is essential in all cultures and at all times. The topics of moral guest, self-deepening and purification are relevant today. Turning to the analysis of the reflection of such concepts as *confession*, *repentance*, *penitence* in culture and art requires research attention. The research methodology is based on general scientific and special methods of knowledge, in particular analysis, synthesis, the logical method and the method of generalisation. The scientific novelty is in revealing the concept of *repentance* in the confessional grounds of philosophy and literature — as a primordial and constant concern of the human spirit for itself. Conclusions. It is revealed that remorse arises when, having committed a fundamentally wrong act, a person recognises it as a violation of the moral law and condemns it, but does not have the strength to condemn themself so much as to renounce entirely the passion that led to the crime, so they do not seek real transformations of their soul. The article has demonstrated that spiritual quest, a person's ascent through moral self-improvement, occur in a person at any period of their life. It is proved that the emphasis on conscience, a person's moral self-purification, repentance has been inherent in the national cultural tradition since Kyivan Rus. And in the following centuries, this moral attitude was decisive in the spiritual life of our ancestors many times, returning hope in difficult historical moments. It is generalised that a sincere search for the ways of the good and genuine repentance and confession is possible to others and oneself.

Keywords: confession, repentance, penance, conscience, spiritual quest, confessional motifs, creativity, art

Introduction

Relevance of the research topic. Throughout its cultural development, humankind has formed ethical norms in religious and philosophical systems. Every individual's

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conscience should coincide with them if they do not want to start their development from the very beginning. The relevance of reasoning on ethical values is important in all cultures and at all times. Rethinking many concepts of moral consciousness is a necessary component of abstract and philosophical reasoning, cultural studies and vital everyday practices.

The natural urge for harmony and beauty is the driving force for self-improvement, creating the personal history of an individual and humankind. The artists' appeal to the theme of the moral quest, self-deepening, purification and ascent of the individual to the highest stage of his spiritual development is important in ethical and aesthetic spheres. "The artist who has realised the reality of art cannot stop and not strive further, to reality itself. They want the Tabor light, the scattered rays of which they catch in the focus of their art, to illuminate the whole world" (Bulgakov, 1994, p. 332).

Analysis of research and publications. The works of French neo-Thomists, particularly by M. Gabriel, are characterised by their confessional genre and problematics. The theme of "penance" in the 20th century is revealed in theoretical thought and reflected in artistic work: poetry, prose, cinema (S. Mirkina, Ch. Aitmatov, J.-L. Borges, J. Fowles, T. Abuladze).

Consideration of the cultural and philosophical-ethical aspects of the problem of repentance and penance are expressed in Ukrainian scientific literature. The phenomena of "penance" and "repentance" are considered in V. A. Malakhov's works (1988). The works of a number of Ukrainian philosophers and cultural scientists regarding confessional grounds are of considerable interest to M. V. Popovych, V. H. Tabachkovskyi, V. I. Panchenko, N. V. Khamitov and others.

Purpose of the article

The purpose of the article is to identify the peculiarities of the reflection of the concepts of repentance, penance, confession in art and philosophy works, to characterise the examples of the representation of these concepts in art.

Main research material

The need to open our souls to someone else, confess frankly what worries us and remains on our conscience, what we would like to hide, but can carry within ourselves no longer, in private is a normal and natural need of a person as a moral and social being.

In "guilt cultures", repentance is often in the form of confession. People confess and repent to each other at all times. Still, it is only in the Christian tradition that confession and repentance have become custom and rule, a moral or rather a religious and moral norm and duty. It is confirmed by the entire history of Christian literature, both ancient and medieval, in which confessional grounds play a significant role, filling the works of various kinds, especially philosophical and theological reflections.

"Shame cultures" do not involve confession, even to the gods. These are the cultures of the Ancient East, although a similar type of moral orientation is sometimes

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present in Western civilisations as well. "Shame cultures" do not imply confession but "ceremonialism".

The classic example of the literary confession that gave rise to the "confession" as a special genre was *The Confessions of Saint Augustine* (Augustinus, 1999), the father of the Western Christian Church, a prominent theologian, philosopher and moralist. Although the work was written in the Patristic Period (around 400) and reflected the spiritual situation and ideological quest of the time, the authority of *The Confessions*, like other works by Augustine primarily, was very significant in the Middle Ages, it's even possible to say "immutable". Therefore, the moral-psychological teaching presented in *The Confessions* became, in a certain sense, normative for the Western European Middle Ages, mainly determining the nature and problems of scholastic ethics. At that time, stories with plots appealing to religion were quite common in the Christian world. The topics of the genre were usually based on stories about two opposed parts of life, the hard way of the cross to learn the true teaching — the gift of God in the form of unexpected spiritual insight and his grace, etc.

The content of *The Confessions of Saint Augustine* seems to fit into the shape of an ellipse with two centres, one of which is God and the other the Augustinian "self", theocentricism is combined with egocentrism. The reason for theocentricism is the author's deep and sincere religiosity. The reason for egocentrism is both in the peculiarities of the genre and in the fact that confession causes introspection, self-disclosure and self-deepening. In addition, it is a religious confession that helps to "purify" one's soul for further communion with God. Rethinking his life story, Augustine concluded that all the events that happened to him were planned by providence. In this sense, he was given the role of a sinner saved by God. Whatever Augustine did or thought, no matter how far he strayed from the righteous path, God always turned everything to his advantage. He had freedom and anguish of choice (for Augustine, a very emotional and, at the same time, very versatile person, the choice was always tough). Still, even if he chose the worst, then this worst became a necessary element of ascending to the best.

His whole life story looks like an ongoing struggle between good and evil, but in this case, it is an internal, psychological struggle, a struggle with himself that is guided by providence. The example, experience and penitential path of St. Augustine confirm that rethinking of one's own former life and a principled return to the service to a holy cause are the highest expressions of the human spirit. From the first to the last page of his work, Augustine doesn't stop pondering what human happiness is and how to achieve it. Augustine's ethics is a kind of Christian eudaimonia.

In Augustine's opinion, the most important thing to understand is that no personal efforts can bring people out of their sinful state. Because to become a better person means to learn to refrain from sin. But no one can be restrained if God doesn't give it to them. Much depends on a person's will, but the very return of the choice from evil to good does not depend on him. It is not achievements that fall to a person's lot, but only guilt, because the only thing that a person commits himself, or instead because of the impulse of his perverted nature, are sins and crimes. Therefore, according to Augustine, the feeling of guilt should be a fundamental, basic moral feeling of a person in this life, and the feeling of gratitude to God should be even more fundamental. In his opinion, this should be true piety and righteousness.

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Feeling guilty, a righteous person will constantly confess and repent of their sins to God, begging him for forgiveness and mercy with fear and hope. Feeling gratitude, a person will rejoice in each of his good intentions and actions as a gift of divine grace, and he will glorify God for this in his prayers, giving him his faith and all his love. It is the result of Augustine's confessional ethics, and it's also the last precept of Christian ethics in general. The logic of religious thought transforms its demands for self-deepening and self-purification into a demand for self-denial. In the Middle Ages, this transformation became a fact of ethical theory and everyday moral practice, a special "repentance culture".

Abstracting from purely Christian dogmas, one can see how an educated, intelligent, talented person seeks answers to questions that are intrinsic to everyone and condition life in one way or another. Namely, it is the question of the end of human existence and the meaning of life. A. Augustine finds the secret of humility in the Holy Scriptures, mainly in the Holy Apostle Paul: "What shall wretched man do? Who shall deliver him from the body of his death?" (Augustinus, 1999, p. 125). Having seen, felt, understood, internally reconsidered all his experience and life path, always accompanied by a search for truth, Augustine found answers to the above-mentioned existential questions in the Holy Scriptures, in contrast to the philosophical, mystical literature, namely the Neoplatonists, whom he was interested in his time. He writes, "This those writings contain not [the Neoplatonists' books]. Those pages present not the image of this piety, the tears of confession, Thy sacrifice, a troubled spirit, a broken and a contrite heart, the salvation of the people, the Bridal City, the earnest of the Holy Ghost, the Cup of our Redemption" (Augustinus, 1999, p. 125).

Augustine writes about the power of confession, which turns to God from the depths of the soul. The symbol of Christian sacrifice is the sacrifice of our heart, ourselves, for the sake of restoration and resurrection in the new world. Augustine asks himself an interesting question: do other people need to know about all this, or do such questions concern only one repentant person? Having long reflected on what he writes, and it is *The Confessions* he writes, he concludes that his confession concerns people; when they listen to it with love, they can take advantage of it. "What then have I to do with men, that they should hear my confessions — as if they could heal all my infirmities — a race, curious to know the lives of others, slothful to amend their own?" (Augustinus, 1999, p. 172).

The relevance of Augustine's thought is that a person reading his *The Confessions*, whether they knew him or not, no matter how much time has passed, sees him as he is now because the author confesses to his readers every minute. He confessed to God in his ancient sins and realised the remission of his sins. But it seems that people never ask, "What were you like once?". They are interested in "Who are you now?". "... Who have or have not known me, who has heard from me or of me; but their ear is not at my heart where I am, whatever I am. Who has heard from me or of me; but their ear is not at my heart where I am, whatever I am. They wish then to hear me confess what I am within; whither neither their eye, ear, nor understanding can reach; they wish it, as ready to believe — but will they know? For charity, whereby they are good, telleth them that in my confessions I lie not; and she in them, believeth me" (Augustinus, 1999, p. 173). Augustine's *The Confessions* teaches spiritual work, uncompromisingly highlighting a person's simultaneous greatness and weakness. Psychological confession as an au-

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tobiography of the confessional type has found its continuation in the works of F. Petrarch (2014), Dante Alighieri (2016), J. W. von Goethe (2016), J.-J. Rousseau (2014), etc.

The defender of human nature was J.-J. Rousseau. He believed that civilisation broke a person's natural origins and led to evil and injustice. According to Rousseau, the ability to be "alone with oneself" distinguishes humans from herd animals. A person's ability to self-esteem, self-reflection, and self-improvement can serve as the basis for creating a charitable and just human existence, among others.

Having recognised the sensitivity to evil in themselves, whatever misfortune a person is going through tells themselves that they have got what they deserve. Thus, the evil events of our psycho-material being are the consequences of moral evil, insufficient love: "All the suffering we experience is a direct, imminent punishment for moral evil; it is a reduction of our well-being, which has a double meaning: first, a just retribution for the evil we have brought into the world and, second, a means of healing from moral imperfection", writes N. O. Lossky (2000, p. 144). Thus, punishment has a healing meaning for a person, as evidenced by the entire history of the development of culture, including "repentance culture".

M. Merleau-Ponty (1999) began to study the phenomenon, that is, the primordial truly human act and completed it in his phenomenology of speech. He introduced the act of speaking to the concept of the phenomenon and concluded that now we have all the essential elements of the phenomenon. For Merleau-Ponty, the word becomes the central point of human spontaneity; that's why he believed that the phenomenology of the word would help reveal the human subject in its most fundamental dimensions. Art is an excellent material for emphasising the conclusions of existential phenomenology. "Phenomenology is identical to works of art; they are united by the desire to understand the meaning of the world and history" (Merleau-Ponty, 1992, p. 36).

M. Merleau-Ponty attaches particular importance to literature, to literary creativity, in which, he believes, speech ceases to be a mere means of communication of what is and becomes the body of the writer, the writer himself; language is no longer the servant of meanings but the very act of defining, and the only way for the writer to understand language is "to settle in it". Through this "settling", one can explore a diverse palette of meanings and interpretations.

An unredeemed sin remains a burden for a person forever. But this kind of moral state does not give rise only to crime or misconduct. Worries, doubts and anxieties that sometimes disrupt the normal course of human life can also be a heavy burden. The return to the permanent, the sacred, the primordial then come to the fore. "In Alexandria, there is a saying that only the man who has already committed a crime and repented of it is incapable of that crime" (Borges, n.d.). Having found the free path, a person feels a breath of freedom, right choice and long-awaited peace.

The past does not rest one in peace even after a long period of time very often, because a person is not able to change his every step. Every event is in the past, and it is impossible to erase it from our lives, no matter how we feel about it. Or if it is possible to change the past without resorting only to mystical experience, based on which, Jorge Luis Borges says: "Who cannot change the past, although he can change the images of the past, changed the image of death into one of unconsciousness" (Borges, 1999). Such changes are possible in the moral, spiritual realm due to genuine repentance, atonement, and completion of penance to the "last crumb". But confession and repentance

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may not be real but fictional, like Sarah Woodruff's confession in famous novel *The French Lieutenant's Woman* (Fowles, 2004). But even such confession allows us to understand the importance of suffering in a person's life, which makes the personal story "alive", fills it with meaning.

The problem of women's repentance in Ukrainian culture and literature, whose tragic fate has been highlighted by almost all representatives of the artistic world, starting with Taras Shevchenko, deserves separate consideration. The tragedy of fate, full of sincere feelings, will to live and love, but with a constant shadow of suffering, anguish, unbearable penance for their own and others' sins follow the heroines of Taras Shevchenko's works (2003): *Kateryna*, *Lileia and Son (The Dream)*. Olha Kobylianska was one of the first Ukrainian writers to portray female intellectuals searching for their way in life and, overcoming it, also passing the path of repentance.

The theme of preserving spiritual shrines, without which a person degenerates, becomes a fatherless nonentity resounds in full force in the novel *The Cathedral* (Honchar, 1989). The debunking of the psychology of spiritual poaching comes to the fore in this novel. Its important conceptual centres are contained in the reasoning that all of us who witness the destruction, in fact, also participate in it: we destroy it by standing aside.

The responsibility that contemporaries should have towards the past and the future is highlighted with particular force in the novel. The "ancestral covenant" motif is powerful here. And at the same time, the constant "thought of the future", of posterity, which must accompany every step of a person on earth, is emphasised. Of course, it takes spiritual courage to take on the responsibility of repentance for one's people. But such work of the soul is never in vain; it relieves the tension of evil memory, eliminates the germs of future misunderstandings and conflicts, turns the soul to the creative search for the good in itself and the world around us.

Literature proves quite convincingly that language is arranged in an unusual way, that it gives us more than it is contained in it. Art is always a "speaking word"; its works are incomplete because they express only what they are wanted to be expressed because, in them, the author hopes to give a name to what has not yet been named. The film Repentance (Abuladze, 1984) is an alarm that calls for universal repentance to the public conscience. Tengiz Abuladze's film is a real philosophical work. It is complicated because it speaks to us in a language of metaphors and symbols, mixing the real with the fictional, mixing epoch, costumes and styles boldly. In fact, repentance occurs twice in this tape. At first, it is false, incomplete, akin to self-justification, while genuine, sincere and deep repentance is only possible after an atoning sacrifice. And such a shock awaits Abel Aravidze from the unexpected and most painful side. The young man's suicide from a hunting rifle is retribution for all the lies and pharisaism of his family. Abel will come to his senses only after the death of his son, and his second repentance is complete and unconditional.

Confessional grounds, the desire to save the world with its ugliness and evil are inherent in all art forms, which reproduce them in content and form, artistic means, and specificity. Cinema art has the ability to create a semblance of reality; literature encourages reflection and contemplation in private, theatrical performance mystically captivates the viewer and provides a real opportunity for a sincere, albeit text-driven, confession of an actor to the audience. Marina Tsvetaeva wrote about the combination

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of aesthetic and moral imagination in art: "Along with the aesthetic imagination, the imagination of conscience exists and plays an indispensable role in people's spiritual life — an intense search for spiritual ascents in real human contradictions and conflicts, revealing and anticipating a possible aspect of moral issues in general. For true art, this is its source of conscience" (Tsvetaeva, 1991, p. 235).

Conclusion

It is revealed that remorse arises when, having committed a fundamentally wrong act, a person recognises it as a violation of the moral law and condemns it, but does not have the strength to condemn himself so much as to renounce completely the passion that led to the crime, so he does not seek real transformations of his soul. In such a case, the anguish of conscience is hopeless and fruitless: the past is recognised as absolutely repugnant and unbearable, but it cannot be separated from the realised abomination because the soul remains with its inclinations and desires, as during the commission of the act.

It is demonstrated that tragedies, conflicts, and suffering can relate directly to a person's turning to repentance. It only seems that it's natural, having reached the shameful consequences of evil, such as lying, to insight, to be ashamed of one's fall and repent. But even admitting one's guilt is very difficult for a person, especially for society. It is evidenced by the entire history of the cultural development of humankind.

It is proved that the emphasis on conscience, a person's moral self-purification, repentance has been inherent in the national cultural tradition since Kyivan Rus. And in the following centuries, this moral attitude was decisive in the spiritual life of our ancestors many times, returning hope in difficult historical moments. The natural urge for harmony and beauty is the driving force for self-improvement, creating the personal history of an individual and humankind.

It is generalised that a spiritual quest, a person's ascent through moral self-improvement, occurs in a person at any period of their life. A sincere search for the ways of the good and genuine repentance and confession both to others to oneself is actually possible. The optimistic idea of repentance assumes no grave breach of moral norms from which there would be no way back. Only the final refusal of a person to repent — unrepentance —generates a hopeless situation.

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СПОВІДАЛЬНІ МОТИВИ В КУЛЬТУРІ, ФІЛОСОФІЇ, МИСТЕЦТВІ

Кундеревич Олена Вікторівна

Кандидат філософських наук, доцент,
ORCID: 0000-0001-7248-5033, l.kunderevich@gmail.com,
Київський національний університет культури і мистецтв,
Київ, Україна

Мета роботи — виявити особливості відображення понять розкаяння, покаяння, сповіді в художній та філософській творчості, охарактеризувати приклади відображення цих понять у мистецтві. Актуальність. Необхідною складовою філософських міркувань, культурологічних досліджень та щоденних життєвих практик є переосмислення багатьох понять моральної свідомості. Міркування про етичні цінності є важливими у всіх культурах та в усі часи. Особливої актуальності набувають сьогодні теми морального пошуку, самозаглиблення та очищення. Звернення до аналізу відображення в культурі та мистецтві таких понять, як «сповідь», «розкаяння», «покаяння», потребує дослідницької уваги. Методологія дослідження базується на застосуванні загальнонаукових і спеціальних методів пізнання, зокрема, аналізу, синтезу, логічного методу та методу узагальнень. Наукова новизна полягає у виявленні у сповідальних мотивах філософської та літературної творчості поняття «покаяння» — як споконвічної і постійної турботи людського духу про

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самого себе. Висновки. Виявлено, що докори совісті виникають тоді, коли, здійснивши суттєво-хибний вчинок, людина усвідомлює його як порушення морального закону і засуджує, але не має сили засудити себе настільки, щоб повністю зректися пристрасті, яка привела до злочину, тож не прагне справжніх перетворень своєї душі. Продемонстровано, що духовні пошуки, сходження людини шляхом морального самовдосконалення відбуваються в людині у будь-який період її життя. Доведено, що наголошення на совісті, моральному самоочищенні людини, покаянні ще з часів Київської Русі було притаманним вітчизняній культурній традиції. І в подальшому цей моральний настрій неодноразово виявлявся визначальним у духовному житті наших предків, повертав надію у скрутні хвилини історії. Узагальнено, що щирий пошук шляхів добра та справжнє покаяння і сповідь як перед іншими, так і перед собою є насправді можливими.

Ключові слова: сповідь; розкаяння; покаяння; совість; духовні пошуки; сповідальні мотиви; творчість; мистецтво

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MYKOLA LYSENKO'S ACCOMPANIST AND ENSEMBLE ACTIVITIES IN THE CONTEXT OF THE FOUNDATIONS OF HIS PERFORMING WORK

Tetiana Molchanova

DSc in Art Studies, Professor,
ORCID: 0000-0002-2152-7341, prof@molchanova.pro,
Mykola Lysenko Lviv National Music Academy,
5, O. Nyzhankivskoho St., Lviv, 79005, Ukraine

The purpose of the article is to explore the little-known areas of performing work of the famous Ukrainian composer Mykola Lysenko — his accompanist and ensemble activities. Research methodology. A system analysis, which combined analytical, culturological, and observational methods, was applied. Scientific novelty. The research is the first experience of a special analysis of Lysenko's performing practice as an accompanist and ensemble player in domestic musicology. Conclusions. It is proved that Mykola Lysenko paid considerable attention to the types of chamber music. He was both an excellent ensemble player and accompanist in various fields (working with the choir, reading and performing orchestral scores translated for the piano, performing with instrumentalists, vocalists, opera accompaniment, four-hand piano playing). From the point of view of a thorough analysis of the outlined performing varieties, two more facets of the artist's talent are highlighted. The article examines the accompanist and ensemble practice of M. Lysenko based on the epistolary heritage and memories of contemporaries (colleagues of the Leipzig Conservatory, choir members, witnesses, and co-performers at private parties, concerts of the Literary and Artistic Society, the Ukrainian club, those he taught at the Music and Drama School and privately), and preserving the authenticity of the texts. The issue is being addressed in the context of postulates of these types of performance and awareness of the importance of familiarising Ukrainian researchers and performers with the work of Lysenko as an accompanist and ensemble player, filling in the existing gap in the history of domestic musicology and performance, expanding the worldview of piano accompanists and ensembles.

Keywords: Mykola Lysenko; accompanist; ensemble player; concert performances; chamber music

Introduction

2022 marks the 180th anniversary of the birth of the outstanding Ukrainian composer, founder of Ukrainian classical music, ethnographer, pianist, and active public

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figure of the democratic direction Mykola Lysenko. It is impossible to ignore the fact that despite a large number of studies of the artist's work, notographic and bibliographic indexes, letters, and memoirs of his contemporaries and students, there are still no studies of two more areas of Lysenko's activity in the scientific space — as an accompanist and ensemble player, and for that reason, the article attempts to cover these varieties of his performing practice.

Recent research and publications analysis. In Ukrainian musicology, there are still no studies of Lysenko's performing activities as an accompanist and ensemble player. There are only articles and studies of his solo piano career: an article by I. Berenbein (2014), which is devoted to Lysenko's pedagogical principles in the development of the modern piano school and the relationship between the artist's phenomenal piano talent and his piano technique, a short section about the pianist Lysenko in the textbook by N. Kashkadamova (2006), where his activities are mentioned only as an ensemble player. Among other well-known works known to date, we should mention the study of H. Kurkovskyi (1973), which reconstructs the issues of solo piano activity and performing principles of the master; O. Komenda's doctoral dissertation (2020), where Lysenko's work as a pianist is mentioned in subsection 3.1; O. Kuznetsova's article (2019), devoted to the analysis of the popularisation of Lysenko's work by the first performer of his piano works Halyna Levytska. To a certain extent, the analysis of these materials helps to prove an important idea that Lysenko's performing pianism has become an integral part and prerequisite of his versatile creative activity as an accompanist and ensemble player. Among other sources, there are isolated personal impressions in letters and documents, memories of friends, students, and relatives, which are interspersed in the biography of the composer (Diachenko, 1968; M. Lysenko, 1964; O. Lysenko, 1968; Nehreichuk et al., 2009; Skorulska & Chuieva, 2015). The above-mentioned sources focus primarily on the performing and pedagogical activities of Lysenko-pianist, and they lack a view of the artist in terms of performing practice as an accompanist and ensemble player. The activities of the composers as accompanists, ensemble players have previously been reviewed by the author of the article, and in this context, Lysenko's active work in this direction has also been mentioned (Molchanova, 2015). At the same time, until now, the issue of Lysenko's activity as an accompanist and ensemble player remains uncovered against the background of the multifaceted work of the Ukrainian artist.

Purpose of the article

The purpose of the article is to analyse two facets of the talent of the Ukrainian composer Mykola Lysenko: his active work as an accompanist and ensemble player, which, despite all the uniqueness of his personality, have not yet been clarified in the Ukrainian musicological field. An obvious step forward in the direction of a thorough study of all the facets of the artist's talent should be the concentration of attention on the comprehensive analysis of all the components of his talent, which will act as an effective tool for a deep understanding of his talent and at the same time these types of performance, going beyond the applied approach to revealing aspects of the master's performance in a multidimensional scientific and historical space. All this determines the scientific novelty of the study as the first experience of a special analysis

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of Lysenko's performing practice as an accompanist and ensemble player in Ukrainian musicology.

Main research material

First of all, it should be explained why this area of activity of the famous Ukrainian artist has not yet been covered. After all, the joint performance has existed for a long time and has always been popular, due to the fact that it is associated with the emotional interaction of people during the joint creation of music. However, such types of performing practice as accompaniment and playing in an ensemble have long been cultivated as everyday music, and in the field of professional activity, they were considered secondary. The statement about the secondary importance of the instrumental part, its exclusively accompanying role was formed in the Middle Ages and prevailed until the Renaissance, is associated with incomplete notation and the practice of basso ostinato; it deepened with the advent of the homophonic-harmonic system and the leading role of melody in this hierarchical structure.

In Ukraine, this form of music was developed in the 19th century. The most common was family music (duets, trios, ensembles, quartets). At the same time, a professional performing culture was gradually formed, the centres of development of which were not only various educational institutions (gymnasiums, boarding schools, seminaries), but also literary and musical evenings, charity concerts, various musical events of the Imperial Musical Society (IRMS), where chamber music was most often played (performances of soloists accompanied by piano, chamber ensembles, piano duets). Often, composers who had an aesthetic need for joint performance were also involved in such musical events, willingly performing the compositions they wrote for this occasion. There is no doubt that this form of music brought aesthetic pleasure to communication and was always warmly received by the public.

Mykola Lysenko's love of performing is a kind of genetic gift from his mother, Olha Yeremiivna (who came from the Poltava landowner Lutsenko family and the Buliubash Cossack family), who was a very good pianist (Skorulska & Chuieva, 2015) and became the first piano teacher for her son. His cousin Mykhailo Starytskyi recalled that M. Lysenko especially loved four-hand piano playing, and his musical development was quick and successful. The technique was easy for him, and his musical memory from the first steps was extraordinary; a six-year-old child impressed everyone with the skill and purity of his play when performing complex pieces. In addition, he learned the motifs with amazing ease and reproduced them with harmonisation on the piano (Lysenko, 1968). Paying attention to their son's abilities, his parents invited a music teacher (although his mother continued to teach him).

Later, during his studies at the Kharkiv gymnasium, M. Lysenko happily performed at parties, charity concerts, in music salons of the local intellectuals, charming society with his concert performance and accompanying dances. At this time, M. Lysenko's musical talent began to be enriched with folk motifs. He collected and recorded melodies of old songs and wrote accompaniments to them. Moreover, "he began to create kozachoks and perform them on the piano with such brilliance and chic that outshone the cymbals, violin and tambourine" (Lysenko, 1968, p. 20). Subsequently, Mykola Lysenko

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began to compose music for Ukrainian dances, which he performed on the piano at parties with friends. There was no end to his improvisations, mostly it was dance music, such as kozachoks, metelytsia, polka, gallops, waltzes, and quadrilles from Ukrainian folk songs.

As a student of the 7th grade of the gymnasium, M. Lysenko participated in chamber matinees organised by his teacher, Czech educator, and pianist Josip Vilček. According to Mykhailo Starytskyi's memoirs, twice a month various musical artists gathered at J. Vilček and practiced chamber music. At these meetings, M. Lysenko always performed the piano part (Lysenko, 1968). J. Vilček wanted his students to be versatile musicians, he taught them the art of improvisation. Having acquired this skill, M. Lysenko throughout his life willingly improvised on the piano, instantly creating interesting compositions based on Ukrainian folk melodies. According to I. Berenbein (2014): "Improvisation as a formative principle characterises the features of individual and style thinking of the composer" (p. 118). M. Lysenko also attended chamber evenings of the famous philanthropist, amateur composer F. Golitsyn, who noticed the musical abilities of the young student and often invited him to his quartet evenings. M. Lysenko also went to concerts and musical evenings, which were arranged by the wonderful cellist, philanthropist, music critic, and musician M. B. Golitsyn (Kashkadamova, 2006). Therefore, Lysenko acquired his first professional skills in chamber music from his teacher Vilček and at Golitsyn's chamber concerts, which later had a huge impact on his development as an ensemble pianist.

Undoubtedly, Lysenko's talent as a pianist-accompanist and ensemble player is the result not only of innate talent but also of hard training. Since 1867, he studied at the Leipzig Conservatory. He explored theoretical subjects and, first of all, studied as a pianist. There were three piano professors: German composer, teacher, conductor, virtuoso pianist Ignatius Moscheles, German composer, conductor, pianist and teacher Carl Reinecke, and German piano teacher and music critic Ernst Ferdinand Wenzel. In addition, M. Lysenko studied organ playing with Dr. Papperitz, a German teacher, organist, composer, and ensemble playing with Ferdinand David, a German virtuoso violinist, ensemble player, and composer. In a letter to his family (dated 7.10.1867), M. Lysenko wrote about the class of quartet playing and orchestra by Professor David and a practical exercise for reading music score sheets and conducting: on the piano you had to play wind parts from the score (not from the piano part), in other words, all the keys to woodwinds and brass instruments had to be translated in your head (Lysenko, 1964). He took part in various concerts. In the already mentioned letter to his parents, he wrote about Friday concerts, which were also weekly practical tests: conservatory students played trios, quartets, and solos with the orchestra. In another letter to his parents (dated 26.01.1869), he wrote that in the Abendunterhaltung'e concert he played Chopin Piano Duo with Dannenberg from Kursk (Skorulska & Chuieva, 2015). And in a letter of 21 May, 1869, he said that the professor of music history and composition Paul and his friend Azanchevsky invited him to study Azanchevsky's new quartet and play in Abendunterhaltung'e concert (Molchanova, 2015). M. Lysenko's letters also contain information about the exams that took place during his studies (letter dated 29.04.1868): three exams were scheduled for solo, in addition, one more for chamber music (Skorulska & Chuieva, 2015). The description attached to the graduation certificate said: "Mr. Lysenko, with his exemplary diligence and great talent, has achieved brilliant success and

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is a pianist, whose virtuoso technique and special, sublime and spiritually inspired performance goes beyond what is usually required of students" (Tsaruk, 2019). The following was added to the description: "Ensemble play: often visited and sometimes played. David, confirmed by Carl Reinecke" (Molchanova, 2015, p. 134).

On returning to Kyiv after graduating from the Leipzig Conservatory, from the 1870s until the end of his life, Lysenko carried out an active concert activity. He performed as a concert pianist, accompanist, and choir conductor, and developed as a composer and ethnographer. As a pianist-soloist, accompanist, and ensemble player he played in concerts of the Kyiv branch of IRMS (he was a member of the board), at evenings of the Literary and Artistic Society (also a member of the board), in monthly folk concerts in the hall of the People's Auditorium. He performed solo and ensemble compositions, performed with singers and instrumentalists as an accompanist. At the so-called musical and quartet meetings of the Society of the season (1880-1881) as an ensemble player, he played with Ivan Vodolskyi, Otakar Ševčík (violin), Vladislav Aloiz — musician (cello), K. Duda (bassoon). Together with Kyiv pianists M. Kleibel and N. Krytska, "he played Bach concerto for three pianos and orchestra, piano parts of Reissiger trio, Hummel quintet and septet, etc" (Kashkadamova, 2006, pp. 467–468).

Contemporaries noted Lysenko's masterful command of the expressive and technical capabilities of the instrument, and the ability to instantly respond to the partner's message. In particular, the Ukrainian composer, pianist-virtuoso, teacher, and the musical figure Mykola Tutkovskyi in his memoirs wrote about M. Lysenko as a pianist with high technique and a great musician both in solo performances and in ensembles. He noted that M. Lysenko "willingly participated in the performance of chamber ensembles. At one time, such ensembles were properly organised, and evenings were given in series with the constant participation of Mykola Lysenko" (Lysenko, 1968, pp. 285–286). Together with violinists and cellists, M. Lysenko "played an innumerable number of ensembles of Beethoven, Hummel, Mendelssohn, Schubert, Schumann. Monographic evenings of chamber works by Glinka, Grieg, A. Rubinstein, Chopin were often held, and ensembles with Lysenko's participation invariably adorned them" (Kashkadamova, 2006, pp. 472–473).

There were chamber evenings, concert parties in Lysenko's house: "Czech musicians, friends of Mykola came: the good violinist Sipek and the other artist — Czech Szadek, the violinist better known in Kyiv at that time; Mykola joined them as a pianist, and one of the musicians, a cellist, and then a group was formed that played various classical quartets" (Lysenko, 1968 p. 121).

One of his letters to his student Ye. Muromtseva (dated 02.03.1890) demonstartes the importance that M. Lysenko attached to the ensemble playing for the development of a musician. Mykola Lysenko drew her attention to the need to play more ensemble music, noting that "musique d'ensemble" (*ensemble music — T. M.*) best develops a taste for serious music and helps to develop a clear and confident sense of rhythm (Skorulska & Chuieva, 2015).

Musicologist and composer Anatolii Butskoi mentioned the decisive role in his life of the concert in memory of Grieg in 1908, which was organised by M. Lysenko and O. Vonsovska (mother of A. Butskoi): "my future fate was decided by one case. < … > At this concert, the two of them played Grieg's Violin Sonata in C minor. The impression of this performance was huge. Mykola Lysenko played his part with extraordinary energy

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and temperament" (Lysenko, 1968, p. 634). Contemporaries noted the energy of M. Lysenko's performance during the ensemble play and a special ability to subordinate his individuality to the requirements of the whole.

Lysenko was the inspirer of organising various evenings dedicated to the anniversaries of Ukrainian great figures, such as T. Shevchenko (organised the annual Shevchenko concerts), I. Kotliarevskyi and others. Today, such a concert form is common for us, but it was started by Lysenko's concerts.

Often Lysenko gave charity concerts, in which he performed with solo piano programmes, as an accompanist, as well as with concerts of choirs. From 1892 to 1902, M. Lysenko arranged the famous "choral trips" in Ukraine, in which his choral works on Shevchenko's texts and arrangements of folk songs were performed. He conducted four major tours: 1892–1893, 1897, 1899, and 1902. The programme consisted of two parts: at the beginning, Lysenko as a pianist performed his works, and then sang the choir, which he accompanied. Oleksandr Rusov wrote how M. Lysenko in the accompaniment of the choir "overcame his accompaniment on the first verses, and then, adhering to the same harmonisation, with each subsequent verse he added either right-handed or left-handed variazioni (variations) according to the content of the verse. It was not just a play of the second colouring, but a whole concert improvisation, which was first heard by our composer" (Lysenko, 1968, pp. 237–238).

From the memoirs of contemporaries emerge the postulates of the work of the choir accompanist, which were the guidelines of M. Lysenko's activities. At first, he played the melody several times: in a primitive sound, then in full sound, with variations. The next stage was working with singers' parts. After mastering the melody of the song in all separate parts, work began on developing nuances with explanations of how to breathe, and how to sing a particular note. M. Lysenko equated the voice of a person with an instrument, the piano, in which, in his opinion, you can take any note, if not in the highest key, then in the middle or lower (Lysenko, 1968). A member of the choir, student R. Sinkevych recalls: "Here he tirelessly conducts, notices, teaches us. Then he sits down at the piano, plays with one hand, and at the same time sets the tone. We learned the march "Hey, come on, guys". Lysenko played the introduction, then vigorously waved his hand and hit the keys so hard that the string broke <...>. He demanded insight, lightness, and thoughtfulness" (Skorulska & Chuieva, 2015, p. 553).

According to his contemporaries, Lysenko was a professional accompanist, who understood how to work with soloists, and what to pay attention to when working on a composition. In support of this opinion, the article provides some assessments of his contemporaries on the conceptual foundations of the vocal accompanist's work, which guided the artist. Taking an active part in the Literary and Artistic Society, he accompanied singers on the piano. He "read the song" himself, explained its character, drew the singers' attention to images, the beauty of the word, explained the connections between word and sound, and could demonstrate the song with his voice. Mykhailo Mykysha, M. Lysenko's partner on stage, Ukrainian opera singer noted in his memoirs: "Mykola gladly accompanied the singers, freely reading sheet music and expressively nuanced. Studying musical compositions with him has always been a great pleasure because he never constrained the creative initiative of the performer. He attached great importance to the true emotional embodiment of the word in the song" (Lysenko, 1968, p. 577). Lysenko understood that a performer-singer is an artist who brings the

beauty of musical works to listeners. "A performer <… > is an artist who has his artistic vision, and this must be taken into account and in no case should one's thoughts and demands be unreasonably imposed on him" (Lysenko, 1968, p. 678). Lysenko's tact in working with singers has always ensured success. On the other hand, Mykola Lysenko demanded that the singers perform in such a way that the listener believed the performer. He believed that this is possible when the singer feels the text and internal dynamics of a musical phrase and conveys them to the listener as naturally as possible. O. Petliash-Barilotti recalled that he insisted on exact compliance with all the composer's instructions "from meticulous singing of the smallest notes to mandatory reproduction of dynamic shades" (Lysenko, 1968, p. 677).

Lysenko himself, while accompanying, never overshadowed the main melody led by the voice. However, sometimes the accompaniment reached a beautiful expressiveness. According to Sofiia Tobilevych, "either a bandura, or a lyre can be heard in it, or whole pictures of the army marching are presented. For example, in the accompaniment to the song "Hey, do not be surprised", the heavy gait of the Cossack infantry is clearly heard" (Lysenko, 1968, p. 408).

The famous Galician composer Oleksandr Barvinskyi also expressed his opinion of M. Lysenko's skill as an accompanist. Recalling the performance by the amateur singer, tenor O. Rusov of Lysenko's solo song "I care not …" and baritone K. Hamaliia of M. Lysenko's composition to Shevchenko's "My thoughts" from "The Slave", he wrote: "However, I have not heard such an interpretation, accompaniment, and voice in Galicia, and the performance of these compositions in the spirit of its creator made such a deep impression on me that I will never forget" (Lysenko, 1968, p. 194). And one of Lysenko's students mentioned that he "played, and his piano roared, moaned, and begged. And we stood around and sang" (Lysenko, 1968, p. 546).

In all types of creative activity — composer, performer-pianist, accompanist, assemble player, conductor, teacher folklorist, etc. — M. Lysenko acted as a tireless public figure (Kurkovsky, 1973). The composer made a significant contribution to the creation of a musical repertoire for the Ukrainian theatre. In 1871, M. Lysenko already had experience working as a repetiteur for singers and soloists at the Kyiv City Opera House, later in the troupe of his cousin Mykhailo Starytskyi. He was well aware of the specific character of the work of a repetiteur in the theatre — for example: performing the part of an orchestra on the piano, being able to reproduce the sound of a particular instrument, playing under a conductor's direction, voicing the parts of one or another actor, reproducing the nature of the character with timbre. "Mykola Lysenko demanded that all participants have a solid knowledge of the nature of the performance of each musical or singing act in order to be able to emphasise the desired colour of the performance. Everyone had to understand what he was singing or playing and why. It was like an introduction to working with singers and musicians" (Lysenko, 1968, p. 401). V. O. Konnor-Vilinska writes: "When they performed an opera, Mykola Lysenko, sang all the parts while playing <…>. His voice artistically conveyed all the nuances, and the artists-singers were very happy" (Lysenko, 1968, p. 348). The famous Ukrainian poet Maksym Rylsky in his memoirs mentioned the way M. Lysenko "played for almost the entire Sadovsky's troupe his new operetta "The Aeneid" (Lysenko, 1968, p. 668).

In 1872, Starytskyi and Lysenko decided to write an opera based on Gogol's work "The night before Christmas", calling it "The Christmas Night". The work was not yet

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finished, but Lysenko and his friends had already begun preparations for its staging. Starytskyi gave a very interesting description of the conditions in which the composer worked, his inexhaustible energy and perseverance in the implementation of his creative tasks during this period: "Both the autumn and winter of 1873 went spent studying and rehearsing the comedy. Lysenko worked very hard. With a huge number of lessons, he had to orchestrate opera, learn choirs (students and amateurs who are completely ignorant of reading sheet music), work with soloists, and attend my rehearsals, in short, play the role of both a music teacher, choirmaster, kapellmeister, and accompanist, and finally — even a character collector, because he had to search for voices throughout the city <...>" (Lysenko, 1968, pp. 51–52). But Andronyk Stepovych, historian of Slavic studies, literary theorist, recalled the performance of the opera "A Zaporozhian (Cossack) Beyond the Danube", where Lysenko "played the piano for singers since the opera was not yet orchestrated" (Lysenko, 1968, p. 206). All this took place in the house of the Lindfors, who lived near the Lysenko family. The opera was later orchestrated and in 1874, as is well known, it was staged at the Opera House and made an unforgettable impression on the audience.

The high skill of M. Lysenko as an accompanist is evidenced by the fact that he was one of the first to record together with the singer O. Petliash gramophone records (excerpts from the operas "A Zaporozhian Beyond the Danube", "Natalka-Poltavka", Ukrainian folk songs).

One more fact of Lysenko's creative biography to confirm his excellent mastery of the skills of a repetiteur should be mentioned. Despite the workload and social duties, Lysenko always found time for his children, to take care of their upbringing and education. As a musician, he created an atmosphere that developed their musical abilities. For educational purposes, the composer wrote a number of works that had quite significant artistic qualities. This is how the children's operas "Koza-dereza", "Winter and Spring", "Pan Kotskyi" were born. Mykola Lysenko was the life and soul of children's musical evenings: he wrote music, chose costumes, designs, and conducted rehearsals. Lysenko's friends were also involved in the organisation, and among them was the Ukrainian poetess Lesya Ukrainka. The children's operas, excellent examples of folk fairytale plots, were a huge success in a close family circle. Simple images, close and understandable to children are designed to be performed by children. And over time, some of them have gained wide popularity and still remain one of the favourite musical works of young listeners. During the first performances on Reitarska street, these roles were performed by Lysenko's children and the children of his acquaintances and friends. "At these evenings, Mykola Lysenko performed not only as an organiser, but also as an accompanist and prompter, and after the performance, he also gave his concert. An excellent pianist, Lysenko extremely subtly and artistically performed works by Schumann, Chopin, Liszt; he often performed his own compositions, captivating young and adult listeners with his touching playing. <...> he sat down at the piano and played various polkas and quadrilles, or amused the audience with musical jokes, performing something like four hands "Dog Waltz" or "Chyzhyk" and inventing a variety of funny and unexpected variations" (Diachenko, 1968, p. 89).

In 1904, Lysenko's long-cherished dream came true — a Music and Drama School was opened (later named after M. Lysenko), which had a well-thought-out system of educating young musicians, where considerable attention was paid to accompa-

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niment, ensemble playing, and variety performer skills. Musicologist, composer and teacher, doctor of art studies Anatolii Butskoi recalled: "Lysenko considered constant accompaniment to singers and instrumentalists, playing two pianos, participating in piano trios and quartets, skills of ensemble playing to be an indispensable condition for raising a pianist. The students had to perform on stage — at closed and open student evening gatherings. Lysenko considered the habit of the stage, overcoming shyness, and testing the maturity of a student in front of an audience to be a very important aspect of educating a professional musician" (Lysenko, 1968, p. 639). Often the school organised musical and literary evenings — both with the participation of students, teachers, and, of course, the director himself — Mykola Lysenko. Through his pedagogical activity M. Lysenko laid the foundations of higher special music education in Ukraine.

In 1908, the Ukrainian Club was founded, where concerts and literary meetings were held. In fact, all the concerts were conducted by M. Lysenko — he himself played and organised string ensembles, as well as evenings of classical music and romance. Maksym Rylsky wrote that as a high school student he attended club weekly concerts "with Lysenko's most active participation" (Lysenko, 1968, p. 659) and there was often serious chamber music. In the autumn of 1912, the Sadovsky Music and Drama School and Theatre organised the "Evening of Ancient Music" — a kind of dramatised concert, which became Lysenko's last performance as a pianist and accompanist in front of a large audience.

Conclusions

On the example of Lysenko's accompanist and ensemble activities, the article demonstrates the defining role of such performing areas as accompanist and ensemble player in the professional development of a musician. The importance of these types of performing practice of the pianist and thereby the study of the basic principles of Lysenko's activity as a pianist-accompanist and ensemble player in the context of that time aesthetic values is emphasised. A step has been taken to fill the existing gap in the history of domestic performance, which will help expand the worldview guidelines of musicians-performers. Summing up the role of M. Lysenko's concert and performance activities in the above-mentioned directions, the importance of the artist's contribution to laying a solid foundation for the formation of the Ukrainian professional joint music art is emphasised.

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АКОМПАНІАТОРСЬКА ТА АНСАМБЛЕВА ДІЯЛЬНІСТЬ МИКОЛИ ЛИСЕНКА У КОНТЕКСТІ ЗАСАД ЙОГО ВИКОНАВСЬКОЇ ТВОРЧОСТІ

Молчанова Тетяна Олегівна

Доктор мистецтвознавства, професор,
ORCID: 0000-0002-2152-7341, prof@molchanova.pro,
Львівська національна музична академія ім. М. Лисенка,
Львів, Україна

Мета статті — дослідити маловідомі напрями виконавської творчості знаного українського композитора Миколи Лисенка — його акомпаніаторську та ансамблеву діяльність. Методологія дослідження. Застосовано системний аналіз, який поєднав аналітичний, культурологічний та обсерваційний методи. Наукова новизна. Дослідження

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є першим досвідом спеціального аналізу виконавської практики М. Лисенка як акомпаніатора й ансамбліста у вітчизняному музикознавстві. Висновки. Доведено, що М. Лисенко приділяв значну увагу різновидам камерного музикування. Він був і прекрасним ансамблістом, і акомпаніатором різних напрямів (робота з хором, читання і виконання оркестрових партитур у перекладі на фортепіано, виступи з інструменталістами, вокалістами, оперне коррепетиторство, гра у чотири руки). З позиції ґрунтовного аналізу означених виконавських різновидів висвітлено ще дві грані таланту митця. Спираючись на епістолярну спадщину та спогади сучасників (колег періоду навчання у Лейпцизькій консерваторії, учасників хорів, свідків та співвиконавців у виступах на приватних вечірках, у концертах Літературно-артистичного товариства, Українського клубу, тих, хто навчався у нього в Музично-драматичній школі та приватно) і зберігаючи автентичність текстів, досліджено акомпаніаторську та ансамблеву практику М. Лисенка. Питання з'ясовується у контексті постулатів цих різновидів виконавства та усвідомлення важливості ознайомлення українських дослідників і виконавців з мистецтвом М. Лисенка як акомпаніатора й ансамбліста, заповнення наявної прогалини в історії вітчизняного музикознавства і виконавства, розширення світоглядних орієнтирів піаністів-акомпаніаторів і ансамблістів.

Ключові слова: Микола Лисенко; акомпаніатор; ансамбліст; концертні виступи; камерне музикування

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AESTHETIC AND RELIGIOUS ASPECT OF THE TEA CEREMONY AS A THEATRICAL PERFORMANCE: CONTEMPORARY INSIGHTS IN THE CLASSICAL CULTURE OF JAPAN

Yevhenii Roy[1a], Viacheslav Roy[2b]

[1]DSc in History, Professor,
ORCID: 0000-0002-5566-9604, roiyevhen@gmail.com,
[a]Kyiv National University of Culture and Arts,
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine,
[2]PhD candidate,
ORCID: 0000-0001-8244-7858, roiyevhen@gmail.com,
[b]National Pedagogical Dragomanov University,
9, Pirohova St., Kyiv, 01601, Ukraine

The purpose of the article is to analyse the thematic literature devoted to the proposed topic. Having determined the state of its research, the authors have to make a scientific and structural analysis of the phenomenon of ritual and theatrical performance of tea drinking as an aesthetic component of Japanese classical culture and fill in the existing fact gaps in the research of the spiritual culture of Japan. The research methodology is based on the principle of historical reliability and comprehensiveness, an art studies and cultural approach and a set of research methods. In particular, the descriptive and cultural-historical method focuses on the formation and development of the ancient ritual-canonised action of tea drinking, and logical-analytical, problem-chronological and practical research methods are to create a scientific framework of this phenomenon as an integral socio-cultural phenomenon of Japanese society. The scientific novelty of the results is based on the introduction into scientific circulation of a detailed history of the tea ceremony in Japan as a component of its classical culture and the identification of its specific features obtained under scientific research. Taking into account a retrospective review of this phenomenon of traditional national culture, the authors have tried to analyse the process of centuries-old preservation of ancient traditions and their cultivation in the spiritual sphere of modern Japanese society comprehensively. The very aspect is a vivid example of our centuries-old national culture. Conclusions. Japan's cultural uniqueness is that not a single sprout of ancient national art that sprouted on this soil dies but continues to live forever, bringing up unique simplicity and naturalness in people, and therefore is carefully passed on to future generations. In Japan, the ancient and contemporary coexist peacefully, not interfering with each other, but only feeding the common cultural soil with their juices. As we were able to see, this

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miracle of Japanese civilisation is fully reflected in such a phenomenon of national culture as the traditional tea ceremony.

Keywords: tea pavilion with garden; bowl; ikebana; master of the tea ceremony; Zen Buddhism; Buddhist monks; cult ritual; theatrical performance

Introduction

Today, there is an increased interest in the phenomenon of classical Japanese culture all over the world, which carefully protects the precious treasure of national traditions, passing them down from generation to generation. This experience, as noted by academician Omeljan Pritsak, to a certain extent can also be one of the exemplary tools for a comprehensive study of the cultural history of Ukraine, which since its independence has been trying to actively revive the spiritual pearls of our ancestors and implement them. The land of the Rising Sun and the ancient original culture of its people, for all its many aspects and diversity of directions, the interweaving of religious and mystical trends, amaze foreigners with the community and integrity of its national character, stormy creative imagination and the strength of centuries-old traditions. Today, no one is surprised by the fact that this country is often called a reserve of ancient traditional art. Among them, a prominent place is given to the Japanese tea ceremony, which is still considered one of the most prominent business cards of this Eastern country. Its formation as one of the most remarkable cultural phenomena of this country took place at a challenging and troubling time for the country, when internecine bloody wars and discord of feudal clans made people's lives unbearable. It is known that it arose under the influence of the aesthetics and philosophy of Zen Buddhism, which sought to contrast the mood of hopelessness with the worship of earthly beauty.

The tea ceremony, which is a national symbol of the nation, and in modern conditions continues to enjoy wide popularity among the population. The main parts of this elegant art procedure are subjects of special university courses, various after-school activities, classes of "tian's cups", created by large companies with good names and individual public organisations. And this is one of the guarantees of its vitality.

Recent research and *publications analysis.* In this work, the authors have referenced the research of domestic cultural scientists, historians, art historians, in particular O. Pritsak, S. Rybalko (1999), V. Rubel (1997), O. Serdyuk, M. Uspensky, Ts. Fenlei (2008), etc., but mainly foreign specialists on this issue, some of which have not yet been translated into either Ukrainian or Russian — T. Grigorieva, A. Zhukov and M. Kuchuk (2012), A. Ignatovich, Yu. Kuznetsov, A. Mykriakov, I. Saburo, N. Konrad, K. Okakura (1906), R. Powell (2004), K. Surak (2012), K. Tanaka, S. Tanaka and E. Reischauer (2000), Tadashi Kobashi, Muneshige Narazaki, J. Cahill, and Y. Saito (1985). The scientific novelty is outlined by the theme itself, because the classical art of the tea ceremony clearly demonstrates to the whole world not only the importance of traditional preservation of precious treasures of our ancestors, but also ways to introduce them into modern life.

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Purpose of the article

The purpose of the study is to highlight the main theatrical and sacred actions of its participants based on a detailed analysis of the formation of an ancient ritual action as a codification of the ritual tea ceremony, one of the components of the traditional ritual culture of Japan. In accordance with the purpose, the tasks were set to consider the evolutionary process of its formation and formation, considering it through the prism of modernity. The research methodology is based on a system of general scientific principles, methods and scientific approaches that provide for the use of a complex of general scientific and special methods that provide a multi-vector study of the object and subject of research, as well as an opportunity to cover in detail the aesthetics of the tea ceremony as an important component of classical Japanese culture.

Main research material

Trends in globalisation and the rapid development of market relations in society often lead to an imbalance in the ratio of material and spiritual in human life. The modern world, characterised by high achievements in the field of science and technology, is experiencing a significant crisis in the spiritual and moral aspect. In Japan, these problems were also somewhat complicated to a certain extent by the specifics of socio-economic processes that have developed as a result of its historical development.

The crisis of Japanese society in the post-war period, first of all, manifested itself in the loss of some value foundations of life, and the reason for the violation of continuity in culture-in a certain gap that for some time was formed between the modern and traditional culture of the Japanese, which since ancient times was built on the basis of religious, spiritual values. However, the people of the Land of the Rising Sun tried in every possible way to overcome it in the shortest possible period of time (and achieved the goal), cultivating those patriotic traits that allow them to feel like a nation of patriots. That is why the problem of preserving national cultural identity, traditions, and national uniqueness, which is expressed in the classical culture of Japan, was urgent. Not the least role in this is played by one of its organic components — tea ritual and ceremonial action, which is considered the national pride of the country and is reverently passed down from generation to generation.

There are many legends about the origin of this ancient cult ritual, the appearance of which is associated with the name of the first patriarch of Buddhism Bodhidharma. One of them says that once, while sitting in meditation, he felt that his eyes were closing and against his will he was sleepy. Angry with himself, he snatched his eyelids and threw them to the ground. In this place, they say that an unusual bush with juicy leaves soon grew, which later his students began to brew in boiling water and drink a miracle drink that helps to keep up with the mood for a long time (Rybalko, 1999, p. 4).

However, among them, there are also some legends from the national oral traditions, which also deserve attention and can be another valuable source for scientists. In particular, that in fact the tea customs, and later the tea ritual ceremony, originated in China long before the advent of Buddhism. Some sources tell us that it was introduced by Laozi. According to legend, it was he who, somewhere around the 5th century BC,

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allegedly first proposed the ritual with a cup of "golden elixir", which appeared in this state almost before the Mongol invasion. However, the Chinese reduced the "golden elixir ceremony" to simply brewing tea bush leaves dried in a certain way in boiled water, the drink of which was then consumed during meditation to cheer up its participants (Veniaminov, 1905, pp. 92–93). However, there is another opinion, which is held by some Western Orientalists, claiming that tea came to Japan in the 8th century. It could have been brought to the country by Buddhist monks from China, Korea or India, as well as Japanese travellers visiting China. It is believed that the first small areas of tea were broken up by a Saisho monk in Kyoto back in 802 at the foot of Mount Hieizan. His compatriots, having appreciated the healing qualities of this drink, began to show a keen interest in it. But in those years, there was no question of any mass participation. It continued almost until the 12th century, until the use of tea in Japan became widespread in the country. This phenomenon is associated with the active work of priest Eisai (1141–1215), who brought the first batch of tea bush seedlings from China and, as a gentle gardener, began to care for and cultivate them at a Zen Buddhist monastery (Rubel, 1997, pp. 32–33).

According to one of the ancient legends, tea, as a miraculous drink, was allegedly presented to the Buddha. It was used during various religious rituals and meditations. Eisai, convinced of its healing qualities, in his works that have come down to the present day, especially emphasised the outstanding benefits of a fragrant tea drink for preserving and promoting health.

The mass spread of the cultivation of tea plants and tea drinking was also promoted by the founder of another direction of Zen Buddhism priest Dōgen (1200–1253) in Japan, who not only initiated the ceremonial and ritual actions of tea drinking in the warm period of the year "in nature", in a secluded place but also was well versed in the cultivation of high — quality varieties of tea leaf, whose plantations in those ancient times were concentrated mainly on monastic lands that belonged to the temple grounds.

Since the middle of the 13th century, due to the increasing influence of Zen Buddhist monasteries on the public life of the country, the tea drink has become popular not only among monks, but also among samurai, wealthy citizens, aristocrats and some other strata of society. Moreover, its use took on a ceremonial and sacred connotation, which was completely in line with the preachers of Buddhism, who saw in the magical ritual of tea drinking an opportunity, delving into themselves, to think about the meaning of life and try to find its truth.

The best conditions for this could be sacred temple locations, where a person, being alone, could plunge into the depths of his soul in search of truth. It was these fundamental issues that many years of his life were devoted to the cleric of one of the Buddhist temples, Takeno Jōō, who was an ardent supporter of Zen Buddhism. Believing that this sacred place could be a tea pavilion, he decided to start by "modernising" one of Japan's first rather primitive shrines for tea drinking, which was built back in 1473. For his project, he chose a lightweight design, in which he paid special attention to the lighting that penetrated the room. It was surprisingly "soft" and inspired a certain mystical mood among the participants of the ritual tea party. It is worth saying that the design and design of the small, evergreen garden adjacent to it were organically connected with the Wabi-Sabi aesthetic categories, denoting a harmonious fusion of

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the seemingly incompatible-refined and simple, calm and sad, hidden beauty and conciseness. All this is reflected in this sacred and magical complex.

As a representative of Zen Buddhism, he tried to convey his basic principles to the participants of the sacred cult rite, which was based on the principle of focusing only on "one's own strength", that is, on the experience of a person, making it clear that neither the knowledge of the Buddha — a great teacher nor the teachings of a particular mentor in themselves will help in any way. A person should look for a way to a sudden insight himself. And the expression "I do not know" is an important leitmotif for immersion in Zen Buddhism because the world is changeable, and the truth that is not known by reason is constantly slipping away; representatives of this religious trend believed. This spiritual search has led the inhabitants of this country to that sacred place where they can fully experience real peace and tranquillity. They believed that everything in this world has a living soul, even individual objects. Therefore everything should be treated with extreme caution because they have magical power and aesthetic qualities.

Another great master, the consistent creator of the Japanese tea ceremony, Murata Jukō (1422–1502), sought to embody the participants' inner concentration and spiritual consent in the aesthetics of the art of ritual and ritual tea drinking. In many ways sharing the point of view of his predecessors, he significantly enriched this magical, mysterious art of tea drinking with the philosophy and aesthetics of Zen Buddhism. Murata Jukōpreached that the truth of the Buddha can be revealed and can be learned even in some subtle "stingy" gestures, accompanying, for example, even filling a tea bowl with a hot-smelling drink (sign language is of great importance in Buddhism, as, indeed, in many other religions,) and the magical actions of the Tea Master (Okakura, 1906, p. 65). He argued that the tea ceremony is not just the use of a healing drink but a way to engage in the philosophy of this ceremonial meditation artfully. To convey this truth, he began using the tiny, modest doujinshi room at the court of Shogun Ashikaga Murat, drowning in luxury.

Of course, now it is difficult to compare contrasting, at first glance, sacred rooms of the rich and modest rooms for tea drinking because, even though they are different, but still things on the same side of the coin. Japanese military leaders and wealthy merchants, demonstrating greatness and abundance according to their social status, also wanted to live in an atmosphere of calm contemplation with their hearts and soul. And the tea room was precisely the place where peace, trust and friendship rule, which in those days, as well as could not be better suited to the desires of the powerful.

The ceremonial action that Murata conducted personally was an attempt to abandon the worries and "hardships" of the mortal world, to escape from the harsh reality of life in a state of silence and tranquillity. It is believed that it was he who first formulated the four basic principles of the tea ceremony: harmony ("Wa"), reverence ("Kei"), purity ("Sei") and, silence, tranquillity ("Seki"). Moreover, peace and quiet were understood by him as enlightened solitude. Murata Dzyuko considered the metaphorical image of a single sprig of plum blossom in a snow-covered forest to symbolise the "wabi" principle as a desire for simplicity and naturalness (Powell, 2004, p. 198).

In the 15th century, the ritual tea ceremony went beyond the walls of temples with an accelerated gait and gradually absorbed social life, gaining popularity among the social elite, particularly the Japanese aristocracy, samurai and wealthy citizens. All this

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was evidence that was slowly getting rid of its religious connotation and turned into a kind of system of joyful, carefree, secular leisure recreation from the everyday worries of a wider range of Japanese citizens. In particular, those in power from the military nobility and merchants, gathering for political and trade discussions, often took the opportunity to offer or drink a bowl of fragrant tea hospitably. It was considered a refined pleasure to sit nobly at your leisure in a quiet tea room with soft natural light, detached from everyday worries and worries, and listen, enjoying, to the sounds of water boiling over the fire.

It should be noted that in the second half of the 15th century, simultaneously with the increase in the scale of our own "tea" products from China to Japan, many competitive "surrogate fakes" of real fragrant tea also penetrated. And this significantly undermined the" temple" monopoly of its cultivation and distribution and, to a certain extent, reduced its quality and, accordingly, disrupted the technological process of its "artisanal" cooking. The search for a way to counter this "invasion" began, as a result of which, according to researchers, the custom of organising a kind of mass entertainment in the form of tea gaming tournaments arose.

At first, they were conducted by monks in monasteries, which were sometimes joined by samurai — supporters of Zen Buddhism. But gradually, the circle of their participants began to expand. During such a competitive tasting event, participants had to use the testing method to determine better and less high-quality, that is, "good" and "not quite" varieties. The one who correctly guessed the largest number of varieties was awarded an incentive prize (Surak, 2012, p. 270).

Representatives of other social groups from among the poor citizens, lower middle class, and peasants did not stand aside. At that time, ritual and ceremonial tea parties also began to be introduced in their circles according to a somewhat simplified procedure. Murata Jukō is believed to be one of the initiators of these so-called "tea meetings". Unlike the pomp of the luxurious tea tournaments of the aristocrats, these were not entertaining but rather modest, sometimes even silent meetings of middle-class people, united by the desire to have a good time after meditation during their leisure hours in the friendly company of lovers of healing, fragrant greens (Saito, 1985, pp. 239–240). In other words, he tried to contrast the luxurious feasts of the tea tournaments of the rich with the naturalness and simplicity, which was more characteristic of the representatives of his religious views.

A quick insight into that time shows that then in the country, among tea lovers, there was a tendency to a noticeable increase in the number of supporters of the simplified scheme. However, the boom of classical ritual tea ceremonies still flourished and gained strength in society despite a significant number of people involved. His supporter Sen no Rikyū (1522–1591), who was a follower of the great Masters of the tea ceremony Takeno Jōō and Murata Jukō, decided to organise this magical and sacred action somewhat. Continuing the traditions of his famous teachers, he also began by improving the tea house. It should be said that before, the tea house looked like a tiny, poor hut of ancient oriental sages, very modest both outside and inside.

It was believed that simplicity better created a sense of beauty, and its comprehension of meaning was achieved through a philosophical understanding of reality. Some difficulties had to be overcome to get inside, and from today's point of view, it is even difficult to imagine this discomfort. In particular, to get into the secret and magical

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"kingdom", it was necessary to "crawl" through a narrow and rather low entrance — about one meter in height and width.

The sacred idea of such a reduced entrance had a deep philosophical meaning: anyone who wants to join the high art of the tea ceremony, regardless of rank, must certainly bend because everyone is equal here. In addition, such an ancient design did not allow aristocrats from the highest military class to enter armed — long swords had to be left outside. And this was not only symbolic but also in line with the basic religious tenets: "Let all the adversities of life and worldly turmoil leave you, let nothing disturb your consciousness here, where you need to focus only on the beautiful" (Kawabata, 1969, p. 58).

Adherence to these important principles was the basis of the building conceived by the outstanding master of the tea ceremony Sen no Rikyū. He decided to radically organise the ritual and ceremonial complex with the additional construction of a utility room for ceremonial utensils and a sacred garden attached to them. At first glance, it seemed too simple, even too small, and not much different from its predecessors. The size of the "treatment" room for a ceremonial tea in those days ranged from about 8 m^2. According to ancient sources and legends, such a room one day in ancient times, by some miracle, seemed to hold a vast number of Buddha's disciples. It is difficult even to imagine, but the basic tenets of Buddhism allow the reality of such an event since the "truly enlightened" do not have the weight and volume of the body (Oldenberg, 1905, p. 117).

It must be said that the reconstructed room was planned very thoughtfully, with all the subtleties of the case, down to the smallest details. In particular, it was decorated with "sliding" doors covered with snow-white translucent Japanese paper, which made it possible, if necessary, to increase or decrease the size (depending on the number of participants) of the already small room. The ceiling was decorated with bamboo or reeds, and the open texture of the walls in those days (by the way, as now) was highly valued. The pillars were mostly made of wood while maintaining even their natural bark texture. The house was usually dominated by a surprisingly soft semi-darkness, created by the dim light from small windows near the ceiling and the reflection of light from the walls decorated with dark grey clay (Fenlei, 2008, p. 94).

To create the effect of a modest hermit's dwelling when decorating a tea room, all unnecessary and excessive decorations were removed in advance. Only a scroll with a philosophical saying in the tokonoma, an old painting, and a bouquet of ikebana flower arrangements were allowed as decorations in the tea house. That is, the entire interior of the then classic tea houses fully corresponded to the aesthetic canons and national character of the Japanese, who strive in every possible way to achieve the inner harmony of the guests.

Arranging the so-called "cradle" of the ceremonial tea event, he added a small utility room for various ritual utensils. This extra utility room with sacred objects reflected the main ideas of Zen Buddhism. All participants of the ceremonial event, immersed in this ritual and formal atmosphere, felt a calming state of pleasant loneliness of a person who seems to be mentally resting in a virtual shadow after exhausting days.

In addition, the great reformer of the tea ceremony also detailed the basic principles of garden design (chanoyu, roji) as a mandatory attribute of the tea house complex. So, a path led through it to the ceremonial pavilion, for the arrangement of which

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stones and partially large pieces of valuable white paper were first used, which covered the wet grass. It was done so that the dew would not soak the long clothes of Shogun Yoshimashi Ashikaga when he went to the tea procedure, and later it began to be paved with stones. And allegedly, in memory of this ancient historical event, the Japanese garden path is called roji, the land moistened with dew. And when it was laid out of various stones, the word "roji" began to denote not only a path of stones, around which there were stone lanterns and, as if naturally scattered, moss-covered stones, but also the entire garden. Anyone entering the path paved with large shapeless stones that led to the magically sacred tea house had to leave at this moment all their worldly worries and focus only on waiting for the mysterious ceremonial procedure.

Pines, cypresses, sakura, bamboo, and evergreen shrubs were usually planted in the garden. All the tea ceremony garden elements were supposed to create a special mood of complete concentration and alienation. By the way, thanks to Sen no Rikyū, the principle of "sabi" was understood as a new type of beauty, embodied not only in the tea house architecture and in the design of the exterior of the adjacent garden but also in the selection of all necessary sacred objects. In the tea ceremony, according to Sen no Rikyū, everything should have harmoniously formed a single artistic and aesthetic ensemble (Powell, 2004, p. 204).

By creating this sacred complex, he achieved his goal. The complex construction of the building, the design of the adjacent sacred garden, and ceremonial auxiliary "tools" with an obvious touch of antiquity were closely related to the aesthetic categories of "sabi" and "wabi", which signify a harmonious fusion of refined and simple, calm and sad, hidden beauty, laconism, muted colours. This classic version is now taken as a basis for the foundation of new pavilions for tea theatrical and ceremonial events.

It is worth noting that the Japanese do not like bright, shiny ceremonial objects; they are more impressed by the matte finish. In this regard, Ju. Tanizaki writes: "Europeans usually use cutlery made of silver, steel or nickel, polishing it to a dazzling shine, but we can't stand such gloss. We also use silverware, but we never polish it. On the contrary, we rejoice when this shine disappears from the surface of objects, and they, darkening over time, acquire a touch of antiquity. We love things that bear traces of human flesh, oil soot, weathering, and rain swellings" (Tanaka et al., 2000, p. 222). Reflecting on these words, one can understand more why the auxiliary sacred utensils are marked with time — a simple teapot, a wooden tea spoon, a rough ceramic bowl, etc., the sacred actions of a tea magician in the mysterious semi-darkness of the room and silence — all this magically fascinates those present, bringing them to a state of peace of mind.

It is worth adding that, while improving the art of tea ceremony, he first switched to the widespread use of ceramic dishes and typical "container" vases for traditional ikebana flower arrangements, which Japanese craftsmen made in the areas of Bizen, Seto, Shiga. These complementary innovations not only, to a certain extent, popularised the national sacred tableware and auxiliary utensils of local producers but also the tea ceremony procedure in the society of that time, making it both a religious and secular event. Over the years, it has acquired a massive normalised character. But perhaps the most important thing that Sen no Rikyū achieved with his innovations is that he managed to bring the usual tea ceremony to a theatrical sacred and mystical art that covered wide segments of the population (Shelestova, 1970, pp. 2–3).

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Arranging the ritual procedure of the tea ceremony and developing etiquette rules for its participants, he even determined the nature of the conversations in the formal process, which were supposed to create a mood of alienation from everyday life and the desire to know beauty. All participants of the tea ceremony, enjoying this theatrical action, in which everyone carries out their mission, usually conduct a heart-to-heart conversation, sitting in a classical pose, with their feet tucked under them (on their heels), within the agreed framework of the classical ritual (Goro, 1957, p. 89). All this led to the fact that in the 16th century, the tea ceremony turned into a kind of staged theatrical ritual, in which every detail, object, and order of things (as in a theatrical performance) had its own special, unique meaning. Many different canonised rules of the tea ceremony have appeared, which, by the way, are still valid in our time. Mostly, they mainly relate to the ikebana flower arrangement, water boiling, tea brewing, the order and priority of tea pouring, and so on.

All this search for "standart" pursued a single goal — to evoke a sense of naturalness from this cult procedure, or even an understanding of the art of its perfect mastery, which is not artificial. When asked how he achieved such high ceremonial perfection, Sen no Rikyū, the great master of the tea ceremony, briefly replied: "Very easy. Boil water, brew tea, and strive to achieve the desired taste. But at the same time, do not forget about the flowers of ikebana, which should always look like alive... That is, summer creates a feeling of coolness and pleasant warmth in winter. As you can see, everything is very simple, but show me someone who has achieved all this, and I will be happy to become his disciple" (Okakura, 1906, p. 42). These are wise words, and there is no point in denying them. However, the years have done no good for various reasons, both objective and subjective. And of the many tea rooms he created during his lifetime, only the tea room Tai-an in the Myōki-an temple (in the area near Kyoto) has survived to this day. Today, it is considered one of the most valuable national historical and architectural monuments of medieval Japan and is protected by law.

Having made an excursion into the distant past, the authors try to trace the phenomenon of survivability of this organic segment of traditional Japanese culture, which today continues to play an essential role in its people's spiritual and social life for several centuries. Its innermost meaning is revealed, in our opinion, in the well-known saying of Sen no Rikyū: "Tai-an is the worship of beauty in the grey light of everyday life" (Saito, 1985, p. 241). Therefore, it is not surprising that even in the rapid flow of modern life, which captures and completely absorbs people, the Japanese find time for tea ceremonies.

However, the study will be incomplete if we do not consider the protocol procedure for inviting to the tea ceremony, which has been noticeably modernised over the years. Now it complies with modern etiquette rules and looks something like this. The host sends invitations to his friends, who, two or three days before the tea ceremony, thank him for his attention and honour to be invited, confirming their consent. On the appointed day and time of the tea ceremony, guests gather 15–20 minutes in advance in a specially designated room and choose a guest of honour (shokyaku), which, as a rule, is a "status" person or an older person. They also clearly define the further hierarchy of subsequent actions: who will be the second, third, and so on. In this order, the traditional hand washing procedure and the sequence of entering the room and seating take place (Zhukov & Kuchuk, 2012).

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By the way, such a social hierarchy existed several centuries ago, which is evident from the study materials or historical sources related to the proposed issue. The generations of Master-reformers of the tea ceremony have changed, and the traditions laid down in the ancient times and basic trends, only slightly transformed, remain one characteristic feature of the modern Japanese lifestyle. However, over time, the ritual of the classical tea ceremony has tended to simplify, including invitations to celebrations. Still, the procedural requirements for its premises, design, sequence of ritual actions, and classical behaviour of all its participants remain constant (Suzuki, 1959, p. 26). As in ancient times, as soon as entering the courtyard of the garden through a simple wooden gate, guests are immersed in a special world, leaving everything worldly behind and obeying only the laws of magically charming action. They walk slowly along the alley leading to the tea house in silent concentration. As they moved slowly along the path, their inner concentration increased. It should be noted that to some extent, it is facilitated by the same old lantern, the dim light of which also illuminates the path in the evening and night, and the stone basin (tsukubai), in the hollowed-out recess of which there is running water for washing hands and rinsing the mouth. There is usually a small bamboo scoop with a long handle next to it. Traditionally, each guest was required to wash their hands and face, rinse their mouth, and then rinse the scoop handle. By the way, water vessels are an indispensable traditional detail not only of the tea garden but also of any Japanese temple.

As in ancient times, there are evergreen trees, sakura trees, shrubs and grass, and in some places, charming flowers, including many chrysanthemums and a small pond. All garden elements are designed to create a particular mood of concentration and complete alienation among the participants of the sacred tea procedure. Due to this, the principle of "sabi" was understood as a new type of natural beauty, embodied not only in the primitively simplified architecture of the tea house and its utility room with the surrounding "sacred" garden but also in the selection of all ritual and ceremonial objects: teapots, a pot for boiled water, a bowl for tea, etc.

When entering the tea pavilion, guests immediately take off their shoes, leaving them at the entrance. Traditionally, after making a bow, they go inside and also sit in silence on a special mat, concentrating on admiring a scroll with a painting or with some calligraphic inscription and enjoying the refined naturalness of the ikebana flower arrangement in tokonoma, where now there is also a smoking room with incense.

By the way, the scroll for tokonoma, as in ancient times, is selected with special care, traditionally remaining an indispensable attribute of the theatrical and ritual tea ceremony. As always, the lighting of the room is very important. As a rule, the house has six to eight windows, different in size and shape, which gives optimal-moderate lighting. In some cases, you can push the window frames apart, and then guests have the opportunity to admire the charming part of the garden, the mountain against the background of the evening sky or the sky in the cyclical period of full moonlight. But most often, the windows in this sacred building are darkened for a certain period of time, during which guests have the opportunity to examine and evaluate the objects displayed in the tokonoma carefully.

Not far from it, in the back of the room, next to a burning fire, traditionally, there is a small stand with a complete set of sacred attributes for holding a tea ceremony, as if waiting for guests. Among them are a teapot, bowls, and bamboo whisk, which some-

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what resembles a shaving brush, a box for storing tea, goodies, and the like. It seems that all of them were also designed to create a fantastic mood of concentration and, at the same time, alienation among the participants of the magical tea procedure.

Over time, the guests focused on the interior, exchanging remarks about what they saw and its indispensable aesthetic element — tokonoma, which is always the pride of the owners of the house, the initiator of the tea ceremony (chajin) also appears. He bows low to the guests and sits down opposite them by the fire, over which there is a pot of boiling water (by the way, it should be noted that in the classic "chashitsu", as a rule, it is boiled on coals from sakura twigs). All the traditionally necessary attributes of tea utensils are next to it: a box with green tea, a bowl and a wooden spoon… Each item, carrying an important sacred, aesthetic and philosophical load, is often a real work of Japanese art (Surak, 2012, p. 271). The host slowly pours green tea into a large bowl, then fills it with hot water (not boiling water). After that, with clear, focused movements, he whips this mass with a bamboo whisk until the powder is completely dissolved and there is an olive-coloured matte foam. Guests silently watch the magical mystery that is happening in front of them, listening to the monotonous and rhythmic tapping of the whisk on the edges of the bowl.

Having coped with this, he passes the bowl to the main, most honourable guest with a bow of his head. He takes a fukusa (silk handkerchief, a piece of silk material), puts it on the palm of his left hand, and puts a bowl on it with his right. Nodding to a neighbour (osaki ni — *after You),* he usually takes three sips of green as if melt-in-the-mouth bitter-tart mass, then puts fukusa on the mat and, slowly wiping the edge of the bowl with his kaishi (paper handkerchief or napkin), passes the bowl to the second guest. Repeating the same ceremonial procedure, the bowl is passed in a circle from hand to hand, so that everyone can also carefully examine its painting, feel its rough surface and even the warmth of the clay from which it was made. Everyone expresses great admiration for this work of decorative and applied art. This aspect of the ritual procedure should contribute to a sense of trust and closeness between all tea ceremony participants. At the same time, the normalised sequence of ritual actions and compliance with the status of those present are strictly maintained.

Shortly after strong tea, liquid tea is served, and a tray of cakes is immediately brought in. It is worth noting that this type of tea is prepared for everyone at the same time in several bowls. Now guests can drink a fragrant drink as they please. After some time, the guest of honour, on behalf of all present, according to the ritual, traditionally asks the host to tell the story of the origin of the bowl that he inherited and everything connected with it. Kindly respond to their requests; he does it a little theatrically with great pleasure and thus arouses the admiration of the guests.

After finishing this "protocol" part of the ceremonial ritual, everyone somehow imperceptibly gets involved in a relaxed, intimate conversation. Talking about politics, everyday affairs, and life problems is not customary. They mostly talk only about the beauty of the scroll in tokonoma, about the elegance of the mysteriously curved pine branch in the flower arrangement of ikebana, and about the natural grandeur of the tea bowl…

The whole ceremonial cycle of the tea ceremony in the tea house and the mystery of the nearby garden, where guests go out to communicate, wordlessly teach (as in ancient times) to feel the aesthetics of natural beauty in the ordinary and simple, to

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see the beauty in the small, to realise the high value of everything that we have in this life.

However, modern ritual tea ceremonies are sometimes designed to be embodied in the cramped space of a traditional tea house and outside it. Nowadays, they are often held outside it, even in one of the specially adapted living rooms of the house. It should be said that this is not always a classical tea and ceremonial event, but most often, it is some kind of light version with elements of classics. Attention should be paid to the fact that this is mainly done by women. And often the simplified ceremonial procedure takes place in ordinary rooms, where even tables and chairs are arranged for guests. At the same time, the tea ceremony itself, while formally remaining unchanged, is still significantly simplified. However, it is worth saying that the ceremonial and magical cult of tea ceremony developed by Zen Buddhists is still jealously guarded, and a serious deviation from the traditional procedure is considered undesirable in Japan (Simmura, 1961, p. 187).

Modern generations of Japanese people recognise and carefully cultivate the traditional canons of the tea ceremony not only because it gives them the opportunity for aesthetic pleasure. In the process of this ceremonial rite, they, having plunged into the depths of their soul, feel themselves internally through the prism of strict regulation of the norms and rules of procedural and ritual behaviour, precisely established reasons for the ritual action, a stable set of sacred and procedural utensils, and so on.

At the same time, for example, when inviting guests to a classic (rather than a simplified "tai-an" ceremony), the Japanese never forget that this is a strictly regulated traditional ritual action, in which the roles of all participants are clearly described. As in a "well-directed" theatrical performance, the main role is played by the tea master (the person who brews and pours tea), and the rest of the invited guests are active participants in the ceremonial spectacle. In fact, the master of tea is like a priest who performs a magical action, and all his guests are directly involved in it. Everyone has their function and specific behaviour style, including the sitting position and almost every movement. Europeans who have visited this sacred meditation procedure for the first time pay attention to the artificially "formed" (even somewhat theatrical) facial expressions of those present and the refined etiquette manners during the ceremonial communication of guests.

It should be noted that, as in ancient times, the tea ceremonial ritual is also a time for conversations about the beautiful, art, literature, painting, and, of course, the miraculous tea bowl, as a work of art, the beauty of the bouquet of ikebana solemnly arranged for the arrival of guests. When starting the flower arrangement, the host even considered that, like everything else in the tea ceremony, the smallest details must correspond to classical principles. In particular, the unity of contrasts, for example, a pine branch — a symbol of perseverance and eternity can "coexist" with a delicate and fragile camellia, and so on. By the way, it can very often be just one rose, wildflower, or even a twig, which are symbols of natural beauty and an indispensable component of the tea ceremony.

Of course, the scroll in the tokonoma deserves special attention. Even in our times does not go unnoticed and is traditionally an indispensable subject of discussion during a classic tea ceremony. However, sometimes the text is written in such archaic calligraphy in the Buddhist style for Zen that its meaning is difficult to understand for the mod-

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ern generation of Japanese who are uninitiated in this verbal philosophical wisdom. As an example, we can cite the following statements: "Bamboo is green, but flowers are red", "Things are things, and this is great!" or "Water is water" (Aston, 1904, p. 167). Of course, not everyone will immediately be able to comprehend the meaning of what is written on the scroll. Therefore, the host or one of his guests often clearly explained their meaning. At first glance, it is too simple, but at the same time very deep in philosophical terms, if you delve into the history of the religion of the eastern region. By the way, similar ideas can be traced in the poetic form of haiku poems, as it is not difficult to see by getting acquainted with these literary masterpieces of Japan (Rybalko, 1999, pp. 50–51).

It should be noted that today, in modern Japan, there are many forms of the ritual procedure of tea ceremony, but only a few classic ones have strictly regulated: night tea, sunrise tea, morning tea, afternoon tea, evening tea, and special tea (Umebaiasi, 2004, p. 115). It is worth focusing on this issue to have a more complete picture of the traditional culture of tea ceremony in modern conditions. In particular, night tea begins when the moonlight appears in the sky. Guests gather at about half-past eleven, and the tea ceremony continues until about four in the morning. Usually, the powdered tea is brewed, which is prepared in front of guests: the leaves are released from the veins and crushed in a special mortar to a powder-like state. This tea is considered too strong and is not served on an empty stomach. In this case, according to the established procedure, the host first treats guests to specially prepared dishes for this occasion and a small portion of traditional Japanese sake. It is worth noting that they eat very little, otherwise, the tea ceremony will lose its meaning. He tries to tell them some interesting life incident or story, that is, he does everything possible to make the time enjoyable for guests.

Sunrise tea is drunk after three or four o'clock in the morning. Guests stay until six o'clock. As for morning tea, it is usually practiced in warm weather, guests gather around six o'clock in the morning. Afternoon tea is usually served only with cakes around noon. As for evening tea, the tea ceremony begins around six o'clock in the evening. A few words should also be said about a special tea ceremony (rinji chanoyu), which is arranged on the occasion of any special event: a meeting with friends, holidays (there are a lot in the country), a change of season, and so on. Usually, it is preceded by kaiseki, that is, treats with a variety of food: soups and rice, fish, potatoes with seasoning, and so on. As in the old days, there are always goodies on the table, although in a slightly wider range, sometimes even a larger selection of alcoholic beverages is offered. However, the study indicates that despite some ritual and procedural simplification of the classical version of the tea ceremony, the spirit of the traditions of the ancient ceremony remains unchanged: the desire to create an atmosphere of sincerity, move away from vain, everyday worries and affairs.

Conclusions

Having analysed in detail all the specific features that this theatrical and magical performance includes and investigating the sources of origin of the tea ceremony, the authors tried to track the phenomenon of survivability of this element of traditional

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Japanese culture, which dates back to the appearance of such a religious trend as Buddhism in this country. By engaging in a standard ritual procedure, its participants, in addition to cultivating such important human qualities as simplicity, naturalness and neatness, also get used to strict order and unconditional compliance with all social norms and rules. That is, it performs not only an educational function but also cultivates the national and patriotic feelings of Japanese people, teaching them to take care of established traditions.

Having become an organic component of numerous holidays and turned into a kind of theatrical and ritual action, it actually covered the whole country, gradually turning from a purely religious to a religious and secular event. At the same time, it is worth noting that it not only did not lose the main components of the ancient classical ritual and cult ritual but also brought something new and creative to it, which allows it to be successfully cultivated in modern conditions not only in the land of the Rising Sun, but also far beyond its borders.

Today it is the most original, unique art of ancient Japanese culture, which the whole world knows. It has played an important role in the spiritual and social life of Japanese people for several centuries, traditionally passed down from generation to generation. From getting acquainted with the subtleties of ceremonial tea rites, the mysterious, beautiful world of Japanese classical culture often opens up to foreigners.

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ЕСТЕТИКО-РЕЛІГІЙНИЙ АСПЕКТ ЧАЙНОЇ ЦЕРЕМОНІЇ ЯК ТЕАТРАЛІЗОВАНЕ ДІЙСТВО: СУЧАСНИЙ ПОГЛЯД НА КЛАСИЧНУ КУЛЬТУРУ ЯПОНІЇ

Рой Євгеній Євгенійович[1a], Рой В'ячеслав Євгенійович[2b]

[1]*Доктор історичних наук, професор,*
ORCID: 0000-0002-5566-9604, roiyevhen@gamail.com,
[a]*Київський національний університет культури і мистецтв,*
Київ, Україна,
[2]*Здобувач,*
ORCID: 0000-0001-8244-7858, roiyevhen@gmail.com,
[b]*Національний педагогічний університет ім. М. П. Драгоманова,*
Київ, Україна

Мета статті — проаналізувати тематичну літературу, присвячену запропонованій тематиці. Визначивши стан її дослідженості, зробити науково-структурний аналіз феномену ритуально-театралізованого дійства чаювання як естетичної складової японської класичної культури та заповнити наявні фактологічні прогалини у науково-дослідній картині духовної культури Японії. Методологія дослідження спирається на принцип історичної достовірності та всебічності, мистецтвознавчо-культурологічний підхід і сукупність методів дослідження. Зокрема, описовий і культурно-історичний — як чинники формування і розвитку стародавнього ритуально-канонізованого дійства чаювання, а також логіко-аналітичний, проблемно-хронологічний і практичний метод

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дослідження — для створення наукової картини цього феномену як цілісного соціально-культурного явища японського суспільства. Наукова новизна результатів ґрунтується на введенні до наукового обігу додаткової інформації про чайну церемонію у Японії як складову її класичної культури та виявленні її специфічних особливостей, отриманих у процесі наукового дослідження. Зважаючи на ретроспективний огляд цього феномену національної традиційної культури, зроблено спробу комплексно проаналізувати процес багатовікового збереження стародавніх традицій та їх культивування в духовній сфері сучасного японського суспільства. А цей аспект багато в чому є яскравим зразком і для нашої багатовікової вітчизняної культури. Висновки. Культурна унікальність Японії обумовлена тим, що жоден паросток древнього національного мистецтва, який проріс на цьому ґрунті, не вмирає, а продовжує жити вічно, виховуючи в людях унікальну простоту і природність, а тому й дбайливо передається прийдешнім поколінням. У цій країні стародавнє і сучасне мирно співіснують, не заважаючи одне одному, а лише підживлюючи загальний культурний ґрунт своїми соками. Як ми мали змогу переконатися, це чудо японської цивілізації повною мірою віддзеркалюється і в такому феномені національної культури, як традиційна чайна церемонія.

Ключові слова: чайний павільйон з садом; піала; ікебана; майстер чайної церемонії; дзен-буддизм; буддійські монахи; культовий ритуал; театралізоване дійство

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THE ISSUE OF TECHNOLOGICAL DETERMINISM IN ARTISTIC PRACTICES: CULTURAL REFLECTIONS

Tetiana Sovhyra

PhD in Art Studies, Associate Professor,
ORCID: 0000-0002-7023-5361, stisovgyra@gmail.com,
Kyiv National University of Culture and Arts,
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

The purpose of the article is to explore the importance of digital technology in the organisation of the creative process. The article analyses the methods of using digital technologies in cultural practices, highlights theoretical reflections on the meaning of technology in artistic creativity through the prism of the provisions of technological determinism. The research methodology is based on an integrated approach and a combination of several methods: analytical — to consider philosophical, sociological, cultural and art studies literature on the subject of research; theoretical and conceptual method — to analyse the conceptual and terminological system of research and identify the features of the introduction of digital technologies in cultural practices, as well as a comparative typological method — to compare the specifics of human activity and the functioning of mechanised equipment in the process of creating a work of art. The scientific novelty of the work lies in the fact that for the first time the features of using digital technologies, in particular artificial intelligence, in the process of creating artwork are considered, the provisions of the concepts of "technological determinism" and "singularity" are analysed (using examples of creating works of art through the use of digital technologies). Conclusions. As a result of the automation of the creative process, a decrease in human activity is revealed, which actualises the issue of the uniqueness of artistic work. Potential threats related to the misuse of digital technologies, in particular artificial intelligence, and people's excessive trust in automated mechanisms are identified.

Keywords: digital technology; determinism; artificial intelligence; cultural practice; singularity

Introduction

In the course of rapid technological progress, the issues of introducing digital in- novations in all spheres of life are being updated. This leads to a change in the specifics of the production process and a growing level of user competence. In particular, the

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threat of the Covid-19 epidemic quickly influenced the development of remote work tools using modern IT solutions. This led to the emergence of a large number of cultural practices. Digital technologies are becoming a driving factor in the cultural progress of mankind. The need to master new skills in the use of digital devices leads to a number of further social and cultural problems. This idea is based on the "technological determinism" concept, according to which technological development and innovation become the main engine of social, economic, or political change. The followers of technological determinism consider technology as the basis of all human activity.

The term "technological determinism" was proposed by American sociologist and economist T. Veblen (1857–1929) (Heilbroner, 1967). His follower Clarence Ayres, based on the research of his mentor, formulated the concept of "technological resistance", according to which technology is a process that can be generated by itself (Mulberg, 1995). This statement led to a complete revolution in the mirror of scientific criticism. After all, the confirmation of this hypothesis would give the right to consider the functioning of certain digital technologies (including artificial intelligence) as self-sufficient. Since then, many scholars and scientists have begun to pay attention to the impact of cybernetics on modern society. Further studies of the concept are covered in the scientific works of M. Smith and L. Marx (1994), R. Heilbroner (1967), D. Chandler (1995), N. Baym (2010, p. 24) and Cl. Fischer (1992). O. Chubukova (2015) in the article "Cybernetics: from simple systems and technologies to the cyber environment" noted that with the advent of cybernetics, an industrial society was born associated with the mechanisation of production and the development of computer technologies in all areas of management (pp. 33–38).

The issues of introducing technological determinism in artistic culture are considered in the works of B. Winston (1996, 1998), W. J. Ong (1982). In particular, the phenomenon of media determinism is considered in detail in the studies of G. Innis (2003), M. McLuhan (1964) and R. Williams (1975).

The concept of a "packing valley" was also launched in recently released trailer material by J. Burleigh, Jordan R. Schoenherr, and Guy L. Lacroix (2013), Karl F. MacDorman, and D. Chattopadhyay (2017), A. Tinwell, M. Grimshaw, and A. Williams (2011).

Supporters of social determinism E. Durkheim (1982), on the contrary, consider technology as a result of society and see social needs as the main driving factor of progress, for the implementation of which certain technologies are used. These radically different views on technology entail the further course of research and the definition of the main goal of scientific work.

Purpose of the article

The purpose of the article is to explore the importance of digital technology in the organisation of the creative process. The research methodology is based on an integrated approach and relies on a combination of several methods: analytical — to consider philosophical, sociological, cultural and art history literature on the subject of research; theoretical and conceptual method — to analyse the conceptual and terminological system of research and identify the features of the introduction of digital technologies in cultural practices, as well as a comparative typological method — to

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compare the specifics of human activity and the functioning of mechanised equipment in the process of creating a work of art.

Main research material

The mechanisation and automation of the creative process greatly simplify the production of cultural consumption products. At the same time, human activity is decreasing. The creativity of human thinking and action is based on the ability of independent choice. Therefore, in the process of gradual automation of artistic creativity, the problem arises of diminishing the creativity of performance, the uniqueness of new inventions. Instead, creative imitation, adaptation, and the search for more and more convenient ways to use digital tools are being introduced.

According to concept uncanny valley by Japanese robotics scientist and engineer Masahiro Mori (2012), robots are attractive until the moment they are not able to completely imitate a person. Scientists Karl F. MacDorman and Hiroshi Ishiguro (2006) point out that "the valley means the level of kinship of a human observer to a similar copy — a copy of a person" (p. 302). In the contest of the article under study, a copy of a person is a robot. Francesco Ferrari, Maria Paola Paladino, and Jolanda Jetten (2016) found that the humanoid creation led to an increased sense of threat to human identity. The more a robot resembles a real person, the more it "challenges" (the author's expression) human identity. Frédéric Kaplan (2004) stated that these new machines challenge human uniqueness.

Attributing human qualities to intelligent work breeds fear of technological progress.

The technological perspective focuses on a creative and constructive approach to the use of artifacts. The purpose of this reflection is to look for ways to complement human action.

So, artificial intelligence is the result of human creation and can be considered in terms of its proper or improper use. Fears about the loss of the dominant position of man in the world are not unfounded.

Consider the activity of "artificial intelligence" on the example of creating a virtual picture.

Indicative in the context of the study is the work of Kandinsky by Microsoft, created through an algorithmic analysis of Kandinsky's paintings, the musical work of Richard Wagner (the opera Lohengrin, 1916), the atonal work of Arnold Schoenberg, as well as works of modern music.

Due to the generative neural network, the algorithmic construction of the works of the artist and the musical works of R. Wagner, A. Schoenberg was analysed, a certain ratio of visual and sound series was revealed. For example, each color shade corresponds to a certain sound, especially the combination of dots and strokes corresponds to a certain leitmotif.

By changing the melodic pattern, the image changes accordingly. If random combinations are added to the sound series, the visual content begins to change. there is an internal creative improvisation in the development of a picturesque series. Works of modern musical trends are also subjected to comparative algorithmic analysis and are

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accompanied by pictorial visualisation in accordance with the algorithms for creating a drawing by the artist Kandinsky.

Thus, artificial intelligence shows us how the artist Kandinsky would paint a picture today — if he listened to modern music, and not the artwork of famous expressionists.

"Generative-competitive neural networks are created in a similar way — two networks compete with each other — one, relying on its stock of samples, creates new images, and the second evaluates them. This method is used to solve a variety of problems, but it was the example of art that turned out to be the most obvious. The picture allows not only to better understand how modern methods of artificial intelligence work, but also to get closer to understanding the very process of creativity," said Vladislav Shershulsky, Director of Advanced Technologies at Microsoft.

The example of this project shows how, due to algorithmic analysis and modeling, a certain correlation of sign systems of musical and pictorial works is clarified.

A person cannot foresee how the image will change and, in the end, what the final result of the work will be.

So we are talking about the peculiarities of the singularity of the AI technology in the process of organising artistic creativity.

The author of the term "artificial intelligence" John McCarthy pointed out that the capabilities of modern technologies exceed human ones. The original version (according to J. McCarthy) refers to the creation of mathematical and logical models that can be used in computer programs, and the extended version refers to the creation of self-learning programs based on models of neural and associative networks that allow machine learning to be carried out without assistance. human (Rich & Knight, 1991).

In contradiction to the concept of singularity, the idea of a mechanism that, in addition to self-learning, can generate human desires, a sense of work (anger, suspicion, and the need to control others) is unacceptable within the framework of the anthropological concept of culture. So far, people should not be afraid of smart robots, but only the irresponsible use of these machines by people. Work-machines can only be threatened if there are technological errors or in case of improper operation (or a desire to harm humanity). Therefore, the ethics of "artificial intelligence" users remains a serious problem (Bostrom, 2014). Appropriate legal regulations must be created here to prevent the misuse of robots.

In films such as "Blade Runner" (1982, directed by Ridley Scott), "Blade Runner 2049" (2017, directed by Danis Villeneuve), "Ex Machina" (2014, directed by Alex Garland), "I, Robot" (2004, directed by Alex Proyas), it can be seen a futuristic vision of a world in which people and works work side by side. In cinematic images, humanoid robots have a desire to be born with humans, a desire for freedom, a sense of human emotions, the right to individual difference, or the dominance of some people over others. This assignment of human properties to things is an erroneous attempt at anthropomorphisation. Indeed, as experience shows, a humanoid species that is too close to a person causes a feeling of fear and hostility in a person.

So, stories about threats from cybertech are part of the movie narrative, but real robotisation has little to do with them. Today it is difficult to stop the development of technology, fearing that someone will abuse the artifacts of "cyber technology". We now perceive robots as useful tools with more information processing power (a large

amount of data), predominantly more accurate and reliable work (medical work) compared to human activities (Nawrat, 2012).

Conclusions

The dynamic development of technology gives humanity the opportunity to make many improvements in everyday life. The level of technological difficulty has a social significance, transforms into the latest types of interpersonal relationships, the latest social phenomena, dangers and directions for subsequent changes. Some of them are still difficult to predict. This raises a lot of controversy and questions. Relationships and correlations imply further new themes that can be touched upon in cultural studies, in particular, in the development of further provisions of "technological determinism" and "singularity".

As a result of the automation of the creative process, a decrease in human activity is revealed, which actualises the issue of the uniqueness of artistic work.

Potential threats associated with the misuse of digital technologies, in particular artificial intelligence, and people's excessive trust in automated mechanisms have been identified.

A technological singularity in art is quite possible. But we exclude the uniqueness of human activity and artistic creativity. Moreover, we emphasise the need to develop a symbiosis between man and digital technologies in art: combining the capabilities of "artificial intelligence" and the aesthetic sensitivity of people.

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ПИТАННЯ ТЕХНОЛОГІЧНОГО ДЕТЕРМІНІЗМУ В ХУДОЖНІХ ПРАКТИКАХ: КУЛЬТУРОЛОГІЧНІ РЕФЛЕКСІЇ

Совгира Тетяна Ігорівна

Кандидат мистецтвознавства, доцент,
ORCID: 0000-0002-7023-5361, stisovgyra@gmail.com,
Київський національний університет культури і мистецтв,
Київ, Україна

Мета статті — дослідити значення цифрових технологій в організації творчого процесу. У статті проаналізовано методи використання цифрових технологій в культурних

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практиках, висвітлено теоретичні міркування значення технології в художній творчості через призму положень технологічного детермінізму. Методологія дослідження базується на комплексному підході та поєднанні кількох методів: аналітичного — для розгляду філософської, соціологічної, культурологічної та мистецтвознавчої літератури з предмета дослідження; теоретично-концептуального методу — для аналізу понятійно-термінологічної системи дослідження та виявлення особливостей впровадження цифрових технологій у культурні практики, а також порівняльно-типологічного — для порівняння специфіки людської діяльності та функціонування механізованої техніки у процесі створення художнього твору. Наукова новизна роботи полягає в тому, що вперше розглядається специфіка використання цифрових технологій, зокрема штучного інтелекту, в процесі створення художнього твору, аналізуються положення концепцій «технологічного детермінізму» та «сингулярності» на прикладах створення художніх творів через використання цифрових технологій. Висновки. Унаслідок автоматизації творчого процесу виявлено применшення людської діяльності, що актуалізує питання унікальності художніх творів. Виявлені потенційні загрози, пов'язані з нецільовим використанням цифрових технологій, зокрема штучного інтелекту, та надмірною довірою людей до автоматизованих механізмів.

Ключові слова: цифрова технологія; детермінізм; штучний інтелект; культурна практика; сингулярність

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INTERTEXTUAL ROUTES OF CONTEMPORARY MUSIC: ASSOCIATIVE MUSIC TEXT ISSUE

Olga Solomonova

DSc in Art Studies, Professor,
ORCID: 0000-0002-3058-425X, solo55mono@gmail.com,
Ukrainian National Tchaikovsky Academy of Music,
1/3, Horodetskoho St., Kyiv, 01001, Ukraine

The purpose of the article is to present the concept of associative musical text (definition, typology, methodology) and analytically prove the viability of associative musical text as an effective technique of modern text forming. Research methodology. The author has applied the method of generalisation, which allowed us to review the intertextuality issue in humanitarianism and systematise observations on associative musical texts; a methodological definition procedure has allowed determining the category of associative musical text; a typological approach has provided the possibility of differentiating associative musical text; methods hermeneutical-semantic, intonation and comparative analysis, which have become the basis for identifying the intonation and dramatic specifics of the works reviewing. Scientific novelty. The author has proposed the concept of an associative musical text, representing three scientific positions: definition, typology (10 types), and research methodology. Conclusions. The article proves the associative musical text concept as a categorically independent, functional, or contemporary composer's thinking. It is found that associative musical text, as one of the basic, technologically developed mechanisms of text formation in modern music, is the sphere of activation of meanings that is always different, aimed at dialogue or counterdialogy with the primary source, author, era and its socio-cultural priorities. The theory reasoning for the concept is carried out based on "Carpe Diem" by the Ukrainian composer A. Bezborodko and "Biber. Battalia a 10 (with pieces by PatKop from "Ghiribizzi") by Moldovan and Swiss artist P. Kopachynska. Various trends in the work of a modern composer with intertext are studied: from Game modelling of "fragments" of old texts with the discovery of their unexpected figurative and semantic resources ("Carpe Diem" by A. Bezborodko) to adaptation in a new artefact of a complete composition of the past ("Bieber. Battalia" by P. Kopachynska). The article has proven the significance of the associative musical text as a perfect heuristic mechanism of modern text formating, thanks to which there is the reconstruction and updating of "old" text phenomena and an alternative reputation of the modern author as a co-creator of a corporate artefact in the article.

Keywords: intertextuality; associative musical text; typology of associative musical text; modern trends in working with associative musical text; corporate authorship

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Introduction

The category of intertextuality, one of the main ones in the humanities, explains the principle of going beyond a single text by articulating the ratio *text—texts—system*. When understanding the issue through different epochs, a significant intertextual content of culture appears as a single space in which semantically active units of the entire text system migrate. For awareness *music,* the content of the "big text of culture" is presented by the author's concept of the *associative musical text*. As experience proves, associative musical text works in any mental and historical sectors and acquires special weight in the era of globalism. The modern potential of the concept is justified by the study of artefacts of the 21st century that is not adapted by science. In addition to the terminology and typology of associative musical text, the proposed concept provides a methodology for analysing intertextual works, which opens up the possibility of studying a significant field of modern music and provides *relevance and innovative* material.

Recent research and publications analysis. The concept of intertextuality is tangent to the associative musical text category (from Fr. Intertextualite — intertext) introduced by Yu. Kristeva (2000) for marking the ratio spectrum inside the text system. The main task of modern research, in which the primacy belongs to literary studies and linguistics, is to study intertext as a work's structural and semantic core. And although, according to scientists, "the specifics of the perception of intertextuality … in the formation of intertext relationships leaves behind a high level of underdevelopment" (Polishchuk & Yurkovska, 2021) it can be stated that attempts to solve this problem are quite stable and versatile. Modern humanities provide a wide range of interpretations of intertextuality. It is "the postmodern paradigm, within which the formation of artistic semantic systems and the increment of meanings takes place" (Kharchenko, 2011), the general mechanism of text formation (Petrova, 2005), "a set of open and mobile, open intertexts in an infinite space of culture" (Oliz'ko, 2002), "the artistic principle that guides the musical and creative process" (Kokhanik, 2013), finally, as a general artistic idea (Kristeva, 2000). As you can see, the interpretation of the *intertextuality* category performed outside the specification is *different* by the nature of textual structures. It is not defined in terms of the main constitutive feature that would work in various arts. Uncertainty is also observed in the terms. The triad "proto text, text-donor, text-recipient", presented in the article by O. Telezhkina (2014), seems promising but incorrect regarding the synonymy of the first two positions. Highlighting the discussion areas of the intertextuality issue *is* the development of terminology, typology and analysis algorithm (Polishchuk & Yurkovska, 2021); we offer the concept of the associative musical text. The proposed associative musical text category, fixing the dialogue-based and openness of the text space, explains the nature of intertextuality as such that at all levels of entry into a new system (selection, introduction, adaptation, communication, awareness) are based on the associative principle as a basic property of perception.

Purpose of the article

The purpose of the article is to present the concept of associative musical text (definition, typology, methodology) and analytically prove the viability of associative musical text as an effective technique of modern text forming.

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Main research material

There is no secret that composers often try to increase the semantic communicativeness of music in its focus on the listener. One of the most powerful mechanisms of such communication is *associative musical text*. Based on the associative principle, which, according to neuro-linguists, is a reference in the awareness of any information (it turned out that a significant part of our brain is the so-called associative cortex, which makes it possible to assimilate most of the information) (Kintsel', 2011), associative material establishes a connection between various objects, one of which disrupts the other in consciousness. Thus activating contact within the artistic triad "composer-listener-performer", the associative musical text draws the work to the system coordinates of intertextuality, hypertext and, ultimately, the vast time-space of culture. Among the reasons for associative musical text in modern music, we will identify two main ones that are opposite but complementary. On the one hand, this is the elitism of many modern works, counting on a worthy "intellectual encyclopedia" (U. Eco) of a knowledgeable listener; on the other hand, due to the sufficient complexity of the modern musical language, it is an attempt to strengthen mutual understanding and strengthen the figurative and semantic layer of music that can be deciphered.

Historically, the trend of the associative ordering of music is represented in different epochs starting from pre-baroque and baroque, where the meaning formation was primarily based on rhetorical figures, typical intonemes and various types of intonation coding (monograms, numerical symbols, etc.). The associative musical text deserves special attention at a time when free speech was under threat. We are talking about totalitarian eras, where the associative musical text became a kind of message of the artist, their personal rhetorical figure as a message intended for initiates.

Associative musical texts play an important role in modern music, especially in the culture of postmodernism, with a piece of important parody-game-oriented information. The maxim of Oleksandr Kozarenko is indicative in this regard. Recalling the "end of the time of composers" proclaimed by V. Martynov (let's also recall Umberto's "The Death of the Author"), Mr V. Kozarenko doomed notes: "We live in an era of replicas, relays, comments, but not creation" (Kozarenko, 2021). Thus emphasising the strengthening of the position of associative musical material in artistic creativity, the composer still ends the maxim in a positive tone: "from the nutritious soil of mentions, citations, collages arises *a new idea*. It is fascinating what is beyond that horizon" (Kozarenko, 2021).

Understanding what is beyond that horizon, we will determine the main positions of the associative musical text concept. It is important to note that the associative text issue, despite the constant attention of scientists to the issues of intertextuality, is not specific to *music* content in terms of a professional research vocabulary and definition criteria forming. The essence, differentiation and boundaries of concepts tangent to the problem are still in the floating coordinate system, and all associative texts (quotes, quasi-quotes, allusions, stylisations, reminiscences, parody, collage, etc.) are considered separately, from different points of view, without taking into account the system unity and specifics of the ratio, and therefore require a systematic generalisation, development of criteria for typological differentiation and analysis methodology that would work concerning all these phenomena. After all, the associative musical text

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is not just a technique but *the realm of sensory activation[1]* that is always different, aimed at dialogue or counter-dialogue with the original source, author and, more broadly, the era and its socio-cultural priorities. All this determines the need for a theoretical justification of the issue.

The first stage of concept development is object definition. The associative musical text is a concept that denotes various types of allusion intonation material that preserves the memory of other musical phenomena and has a more or less clear text address. The intention of the associative musical text to increase the semantic load and contact of music initiates an algorithm for perceiving material through the prism of the reproduced original source.

Output *criteria*, which specify the reproduction of the original source by various characteristics, contribute to the multi-level typology of associative musical objects. Emphasising the openness of the theory provided, we distinguish five criteria that allow us to differentiate *ten types of the associative musical text*.

1. According to the first criterion — the *quality of the reproduced original* in terms of its concreteness or generalisation, — there are two types of associative musical text, specific and generalised:

– *specific associative musical text* is an addressable "text within a text": it is a quote, a quasi-quote, an allusion, a monogram, a reminiscence, a collage, some types of parody, fragments of musical works or even a whole composition (as in the hybrid project "Boris", including M. Mussorgsky's "Boris Godunov" completely adapted in it, which includes fragments of the new opera "Second-Hand Time" by S. Nevsky (Staatsoper Stuttgart, 2020) (Solomonova, 2021b).

– *generalised associative musical text*. There are rather abstract, non-linear genre-stylistic associations that, due to the wide range of reproduced variants or with a modest musical thesaurus of the recipient, are grasped subconsciously but still direct the perception of the I. Often, such associative musical texts are associated with the reflection of well-known/recognised genre-stylistic matrices, which produces such types of associative musical texts as stylisation and work on a genre model (let us recall the "Portraits of Composers" by V. Runchak, where modern means recreate the styles of J. S. Bach, N. Paganini, D. Shostakovich, and I. Stravinsky).

2. Next type criterion — *degree of accuracy of the "literary translation" of the original* in the new text, — creates the following types of associative musical text:

– ones characterised by *literally* (accurate or almost accurate) representation of the original;

– those where there is a significant, even cardinal value of its *transformation.*

3. The third differentiation criterion — *the composer's aesthetic intentions regarding the proto text*, — brings two more types of associative musical text to the arena, which are characterised by the following variants of reconstruction of the original source:

– *"serious" development* — with the activation and even deepening of the original meanings in "direct" dialogue (as in Yu. Ishchenko's macrocycle "Eighteen Jewish Melodies", based on quotes from the work "Jewish Musical Folklore" by M. Beregovsky);

– *profane and ridiculous development*, where the original works as a minus-reception, in the opposite to the original semantic field (simplification of the high-art, play-

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[1] There is the translation of the German word "*Zitat*"(quote), derived from Latin *cito* — I call, I proclaim, I name.

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ing with upper-grassroots cultural parameters, which is observed in the "Anti-Formal-ist Rayok" by D. Shostakovich or in the anti-totalitarian opera-absurdity "Life with an Idiot" by A. Schnittke, where the entire pantheon of songs of the era is profaned due to a cardinal distortion *Homo Soveticus*: "International", "Hostile Whirlwinds", "Glorious Sea", "Brave Comrades in Step").

4. According to the fourth typology criterion**,** *quantitative indicators* adapted phe-nomena, we distinguish the following types of associative musical text:

– with the representation of one or more associative musical texts*in gradual* hori-zontal layout;

– with *"stretch" or simultaneous* exposure to several associative musical texts (unique examples of this type is a synthesis of the Beethoven theme of Fate with the first element of the song "Fried Chicken" in A. Bezborodko's "Capre Diem", monogram Fusion D Es S N I "Chizhyka" in "Awakening of Spring" from the cycle "Satires" by D. Shostakovich).

5. Finally, the fifth criterion — *the degree of openness of the primary source for per-ception* from the point of view of its impact on the public, partly scientific conscious-ness, — allows distinguishing two more types of associative musical text:

– *real* - recognisable and analytically learned;

– *virtual* — objectively present but not identified (the essence of a virtual associa-tive musical text can be materialised by an image of an underwater, hidden part of an iceberg).

To explain the specifics of the latter, the most difficult to understand *virtual asso-ciative musical text type,* we need the etymology of the word *virtual*. It is derived from Latin *virtus*, adjective *virtualis* translated as capable, strong, and, importantly, poten-tial, possible. Aristotle, for example, used this word to explain how the possible through a certain activity turns into the real. This aspect (in our case, this is the analytical work of the interpreter) is basic for determining virtual associative musical text. So, the *virtual associative musical text* is a text in which associative potential exists as a hermeneutical perspective and an impulse of meaning formation without being conscious and analyti-cally identified. In the absence of correct decoding of such texts, the author's idea is dis-torted, which indicates a sufficient number of unidentified associative objects. Examples include ballet themes Liebestod by V. Gubarenko, who takes the beginning in the Alpine Ballad opera and charges the ballet with expressive semantics and intonation plot; the theme of Thill from M. Karetnikov's Till Eulenspiegel opera, which is an unidentified game analogue of the first leitmotif of Thill from the poem by R. Strauss, etc.

The methodology of associative musical text research is based on comparative analysis and includes the following stages: 1) to identify the prototype and its constant features; 2) to determine the degree of transformation of the prototype, the nature of the integration of "own" and "alien" by comparing two co-texts (original and real); 3) to analyse the mechanisms of composer's work with the original source; 4) determine and argue the type of associative musical text.

To argue for the associative musical text concept, we need an analytical study of modern musical works — "Carpe Diem" ("If Beethoven lived in Odesa") by A. Bezborod-ko and "Battalia a 10" by J. Bieber–P. Kopachynska.

Based on a postmodern strategy of *homo ludens,* O. Bezborodko's "Carpe Diem" is evidence of how a talented composer "extracts" unexpected intonation and se-

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mantic resources from well-known associative sources. Using the proven thematic and style complex of associative musical text (quote, allusion, stylisation), O. Bezborodko works on the limits of serious/ridiculous — sacred/profane. In the explosive intertextual space of "Carpe Diem", where the holy Beethoven symbols and the "low" Odesa chanson are placed, any hierarchical boundaries have been abolished. The associative musical text is quite frank: both persons involved in the thematic disguise, Beethoven and Odesa, are indicated in the title "If Beethoven Lived in Odesa" and intonationally materialised in the first bars of the work. A significant emphasis in working with associative musical text is the "verbatim" initial display of the theme of Fate (a false impulse to perceive a modern work as Beethoven's Symphony No. 5). The deceptive hint is supported by preserving all the indicators of the legendary theme: it sounds in C minor, *Allegro con brio*, Fortissimo, in strings and wind instruments. The climax of "deception of expectation" is an unexpected profanation of the theme of Fate with an "Odesa accent": replacing the sacred symbol, its first mirror distortion sounds paradoxical in this context, the initial element of "Fried Chicken", expressed by a radical change in intonation parameters (squeaky timbre of the clarinet-Piccolo, staccato-discrete, with a pause, holding "Fried Chicken" on *PP* and, importantly, with the addition of an enlarged second typical of Jewish intonation to the heroic theme).

And yet, despite the stated openness of intentions, the opus has a latent-associative plan, the decoding of which is a cool quest even for a knowledgeable listener. We are talking about several exquisite Beethoven allusions, the main one of which is the mystical theme of "Odes to Joy". Combinatorically assembled from the "fragments", it never appears in real form but "disguises itself" in the main music label of Jewry — the theme "7/40". The possibility of such an "upgrade" is inherent in the general intonation content of these topics: according to rhythmic features, "7/40" is analogous to the theme of Fate (three-eighths — a quarter), and according to the melodic features — the theme of "Odes To Joy" (ascending major movement from the third degree to the fifth, descent from the fifth to the first).

Built on the principle of disjunctive synthesis, the drama and non-linear semantic structure of "Carpe Diem" allows realising a paradoxical fact: everything included in the game intrigue of associative musical text, both sacred and profane, is strung on a single intonation corset — the leit rhythm "three eighths-a quarter". It becomes an impulse to synthesise, modulate and replace opposite thematic substances on the principle of connecting vessels, which allows pulling up other levels of similarity to the named system (for example, melodic, as in the theme of Fate and melodies "Chick" and "Bublichki" songs, or the second element "seven-forty" and the theme "Odes to Joy").

A higher-order associative phenomenon is interesting due to the subordination of the "Carpe Diem" drama to the principles of Beethoven's symphonies with typical monothematic as "an incessant layering of a qualitative element of otherness" (Asaf'ev, 1981, p. 96). The monothematic adventures of Beethoven and Odesa's musical matter lead to the existence of Jewish intonation in two coordinates — playful and dramatic, the latter of which directs development to a tragic climax (the main one is the almost mute "minute of silence"). So, as if collecting various projections of the Jewish "unbearable joy of being", the funny-masquerade and tragic "territories" of the associative

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space "Carpe Diem" are closed, combining the primordial melancholy and the positive-humorous tone of the Jewish worldview.

So, the sacred classical foundation, presented through the prism of associativity, polystyrene and ironic-shocking, with an "Odesa taste", grotesque reinterpretation of Beethoven's thematicism, really works for a phantasmagoric idea of how the master's music would sound if, ironically (the same Fate that intonationally materialises at the beginning of "Carpe Diem"), Beethoven was a citizen of Odesa. The paradoxical nature of this hypothesis is obvious, but the creative implementation of the idea is convincing.

The second representative of associative musical text's creative potential in modern art is the work of Moldovan and Swiss composer and violinist Patricia Kopachynska's "Biber: Battalia a 10 (with pieces by PatKop from "Ghiribizzi"[2]). Created on the basis of the 1673 opus by the Austrian composer George Bieber, this opus marks a radically new trend of modern test creation — actualisation in a new text *of the whole composition* in the past. In this case, the principle of citation as a literal use of an existing text is interpreted in an expanded sense: a quote becomes a continuous work. This is how the innovative image of a modern artist is formed as *co-author of a hybrid art product* (Solomonova, 2021b). The radicalism of the strategy is supported by the variant implementation of the old text, only partially regulated by the entry of additional material into it (in addition to individual pieces from the cycle of P. Kopachinska's "Ghiribizzi", different ethnic folklore material, the roar of sirens, etc.).

Other modern manifestations of "Battle" include the tendency to compose and interpret a work as a synthetic phenomenon *compositional and performing self-expression*. P. Kopachynska not only produces and directs but also performs a work, each time theatricalising the performing space in a new way and improvising with its components (going on stage barefoot, singing and acting instrumentalists, a mobile set of songs, etc.). All this gives grounds to talk about "a significant expansion of the improvisational zone as the process of creating an artefact directly during its execution" (Solomonova, 2021a).

The freedom of sprouting an old text into a new one is programmed by the uniqueness of the work of G. Bieber, who made a stylistic breakthrough for many centuries to come. Probably, the reasons for this progression lie in the laughter paradigm of "Battalia", which is an impulse to the musical poetics of the future (among the predictions — the rustle of a piece of paper at the bassist, various poly effects, tragicomic synergy). The baroque technique of superimposing themes in the *quodlibet'i* (lat. *anything*), which provokes sharp dissonance, polytonality, polymetry, collage, and the like was also handy to G. Bieber. That's right, in the second part of "Battalia", *Die liederliche gesellschaft von allerley Humor* ("Lustful company of all kinds of humour") Bieber mixes German, Czech and Slovak folk songs (an important author's remark "hic dissonat ubique nam ebrii sic diversis Cantilenis clamare solent" — "There is dissonance everywhere, because so intoxicated at the same time purr different songs").

These avant-garde features of the baroque work became a "window" into the future and were picked up by P. Kopachynska. The dramatic specifics of the hybrid composition can be explained through the metaphor of the words "battle" and "vinaigrette".

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[2] The symptomatic name of P. Kopachynska's cycle is "Ghiribizzi", which translates as quirks, flights, tricks, chimeras, and fantasies.

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The principle of contraction and mixing is implemented at all levels, starting with the collision of two different texts, one of which layers the other according to the "zipper" principle (Nevskii, 2020) up to different styles, different times and different ethnic "battles" of the material (according to the idea of PatKop, the project performs songs of those countries whose representatives are in the Performing line-up; in the analysed version, before the second part, the Russian "Chizhyk" is sung in turn, American "Yankee Doodle", Ukrainian "Ty Zh Mene Pidmanula" (You Tricked Me — tr.). Another unexpected constant of the new composition is the terrible howl of a siren (No. 7, a sign of specific music), which in the situation of war in Ukraine extremely actualises the work and resonates with the horrors of every Ukrainian. All this is evidence of the interpretation of a synthetic work as an experimental variable value, open both at the level of the text itself and in terms of its interpretation.

Conclusions

The conducted research concludes that associative musical text is not just a technique but *the realm of sensory activation* — each time different, aimed at dialogue or counter-dialogue with the primary source, author and, more broadly, the era and its socio-cultural priorities. The presented concept of associative musical text represents the following theoretical and methodological aspects. A definition is created; a typology (10 types) is developed that records various figurative-semantic, constructive and genre-intonation parameters of associative musical text; the methodology of associative musical text research is worked out (identify the prototype and, by comparing the prototype and the actual text, determine the degree of transformation and the specifics of integration of "own" and "someone else's"; identify the mechanisms of working with the original source; determine the type of associative musical text). Analytical argumentation of the theory is carried out on the basis of the study of modern works demonstrating various modern strategies for adapting associative musical text: working with citations and including an entire work in a new artefact. The game intrigue "Carpe Diem" (if Beethoven Lived in Odesa") by A. Bezborodko unfolds around well-known intonation symbols-thematic counterparties placed in opposite upper-grassroots co-ordinates of culture. On the one hand, these are sacred Beethoven themes of Fate and "Odes to Joy"; on the other — Odesa-Jewish vernacular ("Fried Chicken", "Bublichki", "7/40"). Intonation work aims to identify the game identity of polar themes due to their awakening and disjunctive synthesis. The most modern, radically new trend of modern text creation is actualisation in a new artefact *of the whole* works of past eras-stated in the composition "Biber: Battalia a 10 (with pieces by PatKop from "Ghiribizzi") by P. Kopachynska. This opus is a unique phenomenon of *corporate text*, synthesised from works belonging to different authors, mental and stylistic projections, and epochs (1673/2021). Among the innovative indicators of such hybrid works is the emancipation of the composer as the owner of the entire text space, interpreted as a field of inter-time creative dialogue; the phenomenon of corporate artistic product and, accordingly, corporate authorship, when a modern composer connects to an existing work of the past; composing and interpreting the work as a synthetic phenomenon of compositional and performing self-expression.

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ADVANCED ISSUES IN ART CULTURE

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ІНТЕРТЕКСТУАЛЬНІ МАРШРУТИ СУЧАСНОЇ МУЗИКИ: ПРОБЛЕМА АСОЦІАТИВНОГО МУЗИЧНОГО ТЕКСТУ

Соломонова Ольга Борисівна

Доктор мистецтвознавства, професор,
ORCID: 0000-0002-3058-425X, solo55mono@gmail.com,
Національна музична академія України ім. П. І. Чайковського,
Київ, Україна

Мета статті — представити концепцію асоціативного музичного тексту (дефініція, типологія, методологія), аналітично довести життєздатність АМТ як дієвого механізму модерного текстотворення. Методологія дослідження. Використано метод узагальнення, що дозволив провести огляд проблеми інтертекстуальності в гуманітаристиці та систематизувати спостереження щодо асоціативних музичних текстів; методологічну процедуру дефінування, яка дала змогу визначити категорію АМТ; типологічний підхід, що забезпечив можливість диференціації АМТ; методи герменевтико-семантичного, інтонаційного і компаративного аналізу, які стали базовими для виявлення інтонаційно-драматургічної специфіки аналізованих творів. Наукова новизна. Запропоновано концепцію асоціативного музичного тексту, яка репрезентує три наукові позиції: дефініцію, типологію (10 типів), методологію дослідження. Висновки. Доведено зміст поняття асоціативний музичний текст як категоріально самостійного, функціонального, такого, що відповідає специфіці модерного композиторського мислення. З'ясовано, що АМТ, як один із базових, технологічно розвинутих механізмів текстотворення в сучасній музиці, є цариною активації сенсів — завжди різних, спрямованих на діалог або контрдіалог із першоджерелом, автором, епохою та її соціокультурними пріоритетами. Аргументацію теоретичних положень концепції проведено на базі неадаптованих наукою творів «Carpe Diem» українського композитора О. Безбородька та «Biber: Battalia a 10 (with pieces by PatKop from "Ghiribizzi")» молдово-швейцарської мисткині П. Копачинської. Досліджено різні тенденції роботи модерного композитора з інтертекстом: від ігрового моделювання «уламків» старих текстів з відкриттям їх несподіваних образно-семантичних ресурсів («Carpe Diem» О. Безбородька) до адаптації у новому артефакті цілісної композиції минулого («Бібер. Battalia» П. Копачинської). Доведено значення АМТ як досконалого евристичного механізму сучасного текстотворення, завдяки якому здійснюється реконструювання й актуалізація «старих» текстових феноменів і стверджується альтернативне реноме модерного автора як співтворця корпоративного артефакту.

Ключові слова: інтертекстуальність; асоціативний музичний текст (АМТ); типологія АМТ; модерні тенденції роботи з АМТ; корпоративне авторство

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HISTORICAL AND CULTURAL ASPECTS IN THE DESIGN OF THE INDUSTRIAL AND POST-INDUSTRIAL ERA

Anastasiia Varyvonchyk[1a], Ihor Bondar[2a], Oleksandra Penchuk[3a]

[1]DSc in Art Studies, Associate Professor,
ORCID: 0000-0002-4455-1109, varivonchik@ukr.net,
[2]Honoured Worker of Culture of Ukraine,
Associate Professor, Department of Design and Technology,
ORCID: 0000-0001-8972-0941, ig.savich@ukr.net,
[3]PhD in Technical Sciences, Associate Professor,
ORCID: 0000-0002-3092-9780, stolorz17@ukr.net,
[a]Kyiv National University of Culture and Arts,
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

The purpose of the article is to analyse the historical and cultural aspects of the ideological and conceptual essence of the foundations of the art project design. The research methodology includes a comprehensive approach that combines historical and cultural analysis methods to identify the process of formation of design as a cultural phenomenon. The scientific novelty of the research is determined by the fact that design is considered through cultural and historical issues, and the authors have identified the main features of industrial and post-industrial era design and characterised the designing tools. Conclusions. It is established that arising from the pragmatic needs of the development of the market of mass consumer goods, design becomes a general cultural factor and changes the world of things and the very way of socio-cultural existence of a person. Design is transformed into a henomenon that combines mass consumption, functional perfection, economic feasibility, convenience, utility, aesthetic expressiveness of things and the human environment. The article analyses what tools and tools are used to create images in designing. The role of design in visual culture is clarified. For a holistic understanding of the design features, the authors have analysed the transformations in the society of the 20th and early 21st centuries. With the help of design, new values, norms and meanings are formed in the cultural space, issues of individual freedom and individuality are raised, and spatial orientations, actions and forms of existence of each person and society are expanded. The emergence and development of new trends in design, and the high importance of design thinking in modern culture require scientific theoretical understanding, which determines the relevance of research. The authors

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provide a direction of scientific, educational and cultural vectors of Ukraine to pan-European standards and solutions to problems of improving the quality and safety of goods and the human environment, the implementation of innovative design technology, the preservation of national cultural traditions in the conditions of unification of production, taking into account environmental requirements in the designing of the objects, as the main factors of design development in Ukraine.

Keywords: design; industrial era; post-industrial era; design thinking; designing

Introduction

Currently, global social, humanitarian, political, natural, anthropogenic, and manufactured disasters lead to the need to quickly and effectively create an environment favourable for the life support and life of both individuals, families, and collectives, including in conditions of restrictions, isolation, and confined spaces.

The activity of a contemporary designer is aimed at solving problems of functionality, safety, and aestheticisation of the subject-spatial environment of a person. For practical design work, it is necessary to know the features of the subject-spatial environment, structure, trends in its development and factors affecting it while realising the need to harmonise the individual with the environment and ensure its safety. Thanks to the latest technology and innovations, there are opportunities for contemporary design transformation. Design as an independent design and art culture is carried out by a system of scientific principles and design methods that ensure the entire creative process of design work, from a preliminary representation of the original idea of an individual object to design drawings and existing patterns.

The analysis of recent publications has shown considerable scientific interest in the problems of the formation and development of the national design. Scientists O. Boichuk, V. Svirko, V. Rubtsov, and V. Holoborodko (2014) identified the general components that delay the development of national design — "insufficient development of the infrastructure of the national design system, primarily regional and industry design centres; insufficient efficiency of the design education system; insignificant development of the theory and methodology of Ukrainian design", etc. (pp. 15–19). The work by I. Hardabkhadze (2019) is dedicated to the role of design in the social adaptation of a person to the conditions of the digital environment. Norman (2002) sees design as the science of innovation (p. 268). Designer N. Oxman (2015) defined the ways of design development. T. Habrel (2018) formulated design requirements considering the requirements of spatial situations and public consciousness. Professional thinking in design activity in the context of computerisation of society and the ratio of personal and standard in the activation of design creativity are determined (pp. 8–15).

The comprehensive nature of the influence of design on the existence of modern society and culture requires setting not only practical but also fundamental questions related to understanding the design of the object environment, the construction of socio-cultural space and clarifying the role of design in modern visual culture.

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Purpose of the article

The purpose of the article is to highlight and analyse the historical and cultural aspects of the ideological and conceptual essence of the foundations of art project design and to find out the role of design in modern visual culture.

Main research material

The introduction of information and communication technologies, interactive computer equipment, and innovative materials in various spheres of human life causes transformations associated with the acceleration of the pace of development of the latest technology and the intensive enrichment of culture with new artefacts. Cross-cultural communication allows expanding the understanding of the principles, nature and ways of designing the "environment" in the modern world.

Social and cultural transformations create the need for constant development of current conditions and adaptation. The current state of society, politics, economy, culture and art determine the main directions of development of design practices in the field of design. Features of the functioning of contemporary design emphasise the research interest. Design as a phenomenon representing the specifics of modern visual culture development is a significant element of the new socio-cultural sequence. Therefore, the study of design in current conditions and applied scientific significance in such sciences as design history, design theory, and design aesthetics actualises the consideration of the design phenomenon in a cultural context, which can reveal the essential foundations of design change in modern visual culture.

In the culture of the industrial era, phenomena emerged that clearly expressed the peculiarities of its development. One of these phenomena was design. The age of industrialisation determined the emergence of industrial design as an activity for designing the object world based on a combination of the principles of functional significance, aesthetic value and ergonomics. Objects of industrial design existed exclusively in material form. The experimental work of the VKhUTEMAS and Bauhaus world design schools led to the invention and approval of industrial aesthetics. Trained design artists created "industrial art" for production. The design philosophy of industrial design was the formula: "function-design-form". Since technology in the twentieth century developed in three phases: from the development of the resource of matter to the development of energy resources (power systems), and then — to information (information systems and networks), the design also developed accordingly. The popularisation of invention dates back to the beginning of the twentieth century. In the technical world, there was a transition from steam energy to liquid hydrocarbons — to the internal combustion engine and diesel engine. Applied electricity and currents of different frequencies are being massively used. New means of communication were available: telegraph, telephone, radio, audio and image recording.

T. Maldonado developed the design theory in 1964. The design was considered a creative activity, which is to determine the formal qualities of objects produced by industry. These qualities of form related to both image and structural and function-

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al connections that turn the system into a complete unity from the point of view of both the producer and the consumer. A universal definition of design was presented in 2001 in Seoul, which revealed the goals, objectives and role of design in modern culture and society: "Design is a creative activity, whose aim is to establish the multi-faceted qualities of objects, processes, services and their systems in whole life-cycles. Therefore, design is the central factor of innovative humanisation of technologies and the crucial factor of cultural and economic exchange" (Joor & Brezet, 2015). The conference also identified the main design objectives in global, social, cultural ethics, semiology and aesthetics. The design aims to reveal and evaluate structural, organisational, functional, expressive and economic relationships, to enhance global sustainability and environmental protection, give benefits and freedom to the entire human community, individual and collective, to fulfil final customer, producers and representatives of market relations needs, support cultural diversity, despite the globalisation of the world; provide goods, services and systems with forms that are most expressive and consistent with the degree of their complexity (Joor & Brezet, 2015). The aims mentioned above show design concerning various structural elements of the cultural space, including the cultural space of society, information and sign and intellectual freedom. The multitasking of design and the popularisation of design thinking indicate a growing interest in how designers' working methods can help solve community and society's problems. Design thinking is not new, but it has been marked as an exciting paradigm for solving complex issues in recent years. Design thinking is a human-centred approach to problem-solving that mimics the way designers think and work (Hoolohan & Browne, 2020). In addition, it is important to reveal a design as a significant phenomenon of cultural space and show its impact on various elements of contemporary cultural space. The creative and aesthetic nature of design activity as an activity ensures the harmonisation and humanisation of the modern subject world.

In Ukraine, the formation of industrial design took place in the south-eastern region, the centre of development of which was Kharkiv, with powerful branches of Western European companies AEG, Helfferich-Sade, metalworking, mining equipment, and locomotive construction enterprises. The creation of industrial forms and the aesthetics of the future subject environment were influenced by H. Narbut, O. Arkhypenko, V. Meller, O. Ekster, B. Kosarev, V. Yermilov, V. Krychevsky. By introducing artistic design methods, the quality of machine-building products and cultural goods improved. There was a "development of industrial design, the flow of images, and not utilitarian technical systems", the purpose of which was to design figurative systems based on the material of massively replicated technical systems (Svirko et al., 2014, pp. 35–43).

In 1962, the All-Union Research Institute of Technical Aesthetics was established with branches in Kyiv, Kharkiv, Vilnius, Baku, Leningrad and other big cities. A year later, based on the Kharkiv Art Institute, the Kharkiv Art and Industrial Institute was founded and converted to train industrial artists. At all large industrial enterprises, technical aesthetics and artistic design departments began work, whose responsibility was to develop competitive products and household goods for the population and design the industrial environment and social and cultural facilities. Technical Aesthetics magazines and books on the history, methods, and theory of design were published (Svirko et al., 2014, p. 37).

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In the 1960s, design focused primarily on mechanical engineering products and, more specifically, on improving their operational qualities, but not aesthetic characteristics. The main thing is not the technical systems themselves but the knowledge intensity of the products produced. Consumer goods were a very distant second. Based on Kremenchuk, Zaporizhzhia, Lviv, Lutsk automobile plants, Kharkiv aircraft and tractor plant, Kyiv Arsenal plant, shipbuilding enterprises of Kherson, Kerch, Mykolaiv, and other enterprises of Ukraine, industry design centres were being established. Designers were given the task of being guided primarily by internal production interests, that is, to strive to unify products and reduce material costs. As a result, the production of template models that differed only in colour occurred. The main difference between Soviet household items and from techniques to furniture was reliability and minimalism, often to the detriment of external attractiveness, which was due to a shortage of raw materials. All products were produced with the expectation that they would serve for more than one decade. Since the mid-1960s, great importance in production activities has been attached to the design of products with high-quality and aesthetic properties (Svirko et al., 2014, p. 38). Industrial design products and packaging embody branded graphic trademarks of factories, enterprises, and institutions, and install visual communication systems. Since 1967, the use of artistic design methods and the quality of manufactured products have been positively influenced by the practice of assigning a "quality mark" to products. Manufacturers who received a positive conclusion from the All-Union Institute of Technical Aesthetics had the right to put on their products an emblem in two areas-consumer and aesthetics — a pentagon with slightly convex sides, associated with the components of quality: reliability, safety, accessibility, innovation, aesthetics and a stylised image of lever scales (upper checkmark) and compasses (lower checkmark), illustrating the thesis "from comparison to conformity" (or in another interpretation — a stylised image of a human consumer). A well-known trademark on the territory of Ukraine was a stylised image of a bird. Ukrhudozhprom Republican Industrial Association of Art Crafts received a certificate for the right of exclusive use of this trademark in 1974 (Varyvonchyk, 2019, p. 358). The need for design focused on the design of visual messages, i.e. graphic design, became relevant.

In the 1970s and 1980s, the designer not only created a project for a new product, but also took an active part in planning the product range. Programming consumer behaviour through branding, image management, and will management through the mythologisation of goods and services exists if the manufacturer of goods or services communicates with the consumer. Communications create the basis of material production. If there is no communication, there is no translation of images and programmes. Thus, industrialisation contributed to the formation and development of industrial design and the emergence of graphic and media design related to visual communications and visual culture. The main factors of industrial design are utility, functional perfection, convenience, economic feasibility, environmental compliance of design products, and beauty as a manifestation of the aesthetic design principle.

Professional improvement of masters of Ukrainian industrial art took place thanks to the creation of the Union of Designers in November 1987. The design activity of subsequent years is characterised by independence, the absence of ideological clichés and the dictates of a planned economy. Next, the Cabinet of Ministers of Ukraine adopted Resolution No. 37 as of January 20, 1997 "On Priority Measures for the Development of

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the National System of Design and Ergonomics and Implementation of their Achievements in the Industrial Complex, Residential, Industrial and Socio-cultural Sectors", where it was proposed to "develop measures for the development of design and ergonomics as components of the scientific and technical policy of industries in order to increase production efficiency, improve consumer properties of industrial products, improve conditions and improve labour safety, implement design-ergonomic developments to ensure the design and creation of industrial products that have national economic significance and are exported" (Cabinet of Ministers of Ukraine, 1997). It was determined to reform the design education system and create a "technical committee for standardisation in the design and ergonomics and the computer design and ergonomic network of Ukraine with its subsequent integration into the international community of internet networks". The information sector of Economics began to develop at the fastest pace. Computer and telecommunications technologies that appeared in the second half of the twentieth century can be designated as a sign of the formation of information or post-industrial society. Telecommunications, computerisation, and the spread of the Internet stimulated the emergence of media design aimed at working with virtual space and activated the development of the graphic design to work with information and build visual messages using verbal and nonverbal speech systems.

New directions of project creativity in design are associated with virtual, multimedia and immersive space. The main reason for the functioning of design in these areas is explained by the ability of the individual and society to perceive information visually, audibly, tactilely, kinesthetically, and so on. The contemporary design works with details of different orders, affecting people. In the virtual information field, audiovisual information transmission channels are mainly updated. In the immersive space, it is possible to enhance audiovisual channels with special effects and include additional influence media, such as augmented reality. Designers who master virtual space have experimented with different means of expression, with other techniques and technology. A special place is occupied by issues of safety and environmental friendliness in implementing the tasks of contemporary designing.

With the development of technology, culture changes, so design as part of the culture in a changing environment reveals new directions of evolution. In the post-industrial society, the applied role of fundamental scientific research has increased, and resource-saving, knowledge-intensive and information technologies have gained the greatest development. These are, in particular, software, microelectronics, telecommunications, robotics, biotechnology, production of materials with predefined properties, etc. The issue of aesthetics is shifting towards the effectiveness of the tasks solved with their help. Each designer uses a unique set of tools, technology and methods, their own creative style and manner, which is reflected in the work results. Design is part of a whole common communication space — a cultural space that focuses on cutting-edge technological achievements and the most progressive phenomena. A virtual environment is implemented in interactive projects that assume that the user, turning from a passive recipient to an active creator, gets access to co-creation.

At the end of the twentieth century, "from the field of designing objects for various purposes, the design grew into a more general category, a new type of culture and a special type of broad problem creative thinking — "Third Culture", "Project Culture", after scientific and technical (science) and humanitarian (art)" (Archer, 1979).

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English theorists B. Archer and A. Cross thoroughly proved the fact of the birth of "Project Culture", defining it as "the combined experience of material culture and an array of knowledge, skills and values embodied in the art of planning, invention, shaping and execution" (Boichuk, 2013, pp. 45–48). Project culture is the most important of the values of the human community, which is implemented in people's activities as a special type of thinking and practical work on the formation of the environment and life processes. Project culture combines design methodology and experience, project approaches, value orientations, ethical norms and creative concepts of professionals. It is distinguished by its innovation and ability to practically solve problems that have no analogues.

Conclusions

Design is a social and cultural phenomenon with a certain system of values, norms and principles of design, professional activity and a component of the production process with results-artefacts in the form of design objects that harmonise the relationship between a person and the subject-spatial environment. It has passed the stage of self-development, socio-cultural deepening and has become a cultural phenomenon that can solve current and global problems. As a way of communicating and expressing one's attitude to reality, design is a link between spiritual and material culture, aesthetic and technical, artistic and utilitarian, innovative and traditional. In the society of the post-industrial era, there was a reassessment of values, and social and humanitarian problems are becoming significant, in the centre of which there is a person. Design activities are involved in solving environmental and social issues. Design and ergonomic developments are carried out to ensure the design and creation of industrial products. The main difference between the functioning of post-industrial design and the design of the industrial era is that the objects of contemporary design exist in material and digital form while filling the socio-cultural space. Design is a phenomenon of project culture, a synthetic, integrative and systemic phenomenon. In contemporary culture, design takes special attention; it is allocated the role of the primary means of designing objects of material culture and creating new cultural prototypes.

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ІСТОРИЧНІ ТА КУЛЬТУРОЛОГІЧНІ АСПЕКТИ В ДИЗАЙНІ ІНДУСТРІАЛЬНОЇ ТА ПОСТІНДУСТРІАЛЬНОЇ ЕРИ

Варивончик Анастасія Віталіївна[1a], Бондар Ігор Савич[2a],
Пенчук Олександра Петрівна[3a]

[1]*Доктор мистецтвознавства, доцент,*
ORCID: 0000-0002-4455-1109, varivonchik@ukr.net,
[2]*Заслужений працівник культури України,*
доцент кафедри дизайну і технологій,
ORCID: 0000-0001-8972-0941, ig.savich@ukr.net,
[3]*Кандидат технічних наук, доцент, доцент,*
ORCID: 0000-0002-3092-9780, stolorz17@ukr.net,
[a]*Київський національний університет культури і мистецтв,*
Київ, Україна

Мета статті — проаналізувати історичні та культурологічні аспекти ідеологічної й концептуальної сутності засад художньо-проєктної діяльності дизайну. Методологія дослідження передбачає використання комплексного підходу, що поєднує методи історичного та культурологічного аналізу для виявлення процесу становлення дизайну

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як феномену культури. Наукова новизна дослідження визначається тим, що дизайн розглядається у колі культурологічних та історичних проблем; визначено головні ознаки дизайну індустріальної та постіндустріальної ери та схарактеризовано інструментарій дизайн-проєктування. Висновки. Встановлено, що, виникнувши з прагматичних потреб розвитку ринку товарів масового споживання, дизайн стає загальнокультурним фактором і змінює не тільки світ речей, а й сам спосіб соціокультурного існування людини. Дизайн трансформується в феномен, що поєднує масове споживання, функціональну досконалість, економічну доцільність, зручність, корисність, естетичну виразність речі та довкілля людини. У статті аналізуються засоби та інструменти, за допомогою яких створюються образи під час дизайн-проєктування. З'ясовано роль дизайну у візуальній культурі. Для цілісного розуміння особливостей дизайну проаналізовано трансформації, які відбувалися у суспільстві XX – поч. XXI ст. За допомогою дизайну в культурному просторі формуються нові цінності, норми та значення, порушуються питання свободи особистості та індивідуальності, розширюються просторові орієнтації, дії та форми існування кожної людини та суспільства загалом. Поява та розвиток нових напрямів в дизайні, висока значущість дизайн-мислення в сучасній культурі потребують наукового теоретичного осмислення, що визначає актуальність дослідження. Визначено спрямування науково-освітянського та культурного векторів України на загальноєвропейські стандарти та розв'язання проблем підвищення якості та безпечності товарів і середовища життєдіяльності людини, втілення інноваційних технологій проєктування, збереження національних культурних традицій в умовах уніфікації виробництва з урахуванням екологічних вимог при проєктуванні об'єктів дизайнерської діяльності як головних чинників розвитку дизайну в Україні.

Ключові слова: дизайн; індустріальна ера; постіндустріальна ера; дизайн-мислення; дизайн-проєктування
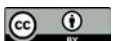
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INNOVATORY CONSERVATISM IN ULTRA-ORTHODOX TYPOGRAPHY IN ISRAEL

Efrat Grossman

PhD,
ORCID: 0000-0002-3980-7149, effratg@gmail.com,
Emunah Academic College of Arts and Design,
Jerusalem, Israel

For citations:

The purpose of the article is to explore the differences in perceptions and approaches to typographic design among the various communities that make up Haredi society. In general, the shape of the letter will be affected by the division between religious and non-religious genres, as well as by the intra-Haredi social division between "Hasidim" and "Lithuanians", the two dominant groups that make up the Haredi society, whose lifestyles differ in several areas. The proposed article is an additional tier to previous studies and investigates the Hebrew letter and its role in the world of journalism as conveying a message in the social-educational-ideological context, even without referring to what is actually written. The study reveals and deciphers the power struggles and relations that exist in the ultra-Orthodox world through the images and through the mechanisms activated through them and their results, as part of the visual culture. The research methodology is based on the integrated use of general scientific methods: analytical, systematic, historical, and comparative. Conclusions. The daily and weekly Haredi press is considered as something that "under the circumstances" is needed and yet is a major player in the Haredi visual world. The Ashkenazi Haredi press is divided into defined sectors. The newspapers of the Hassidic communities preserve a long-standing typographic, advertising, intra-community tradition, based on the design style of Jewish newspapers from early twentieth-century Europe. The newspapers of the Lithuanian communities reflect the character of the public who read them, who are more modern in their lifestyle. Even though there is strict control over the content, these newspapers reflect modernism in their typographic layout and letter style selection. The newspapers in both groups undergo strict editing in both content and form, and their respective rabbinical councils work hard to adapt them to their respective readership. The choice of letter, colour, and composition are borrowed, among other things, from the world of clothing, which has many rules, and reflects what is happening within the community. The differences between the Hasidic and Lithuanian groups are evident in their attitude to the visual elements in the various types of printing and advertising. The Haredi public are proficient readers and are aware of the subtleties of the shape and size of the letter from an early age. Therefore, the letter serves both as content and form, and its use in the visual world is varied. In addition to being a tool for content, the letter will be used for an image,

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a Hebrew date, gematria and to create an atmosphere of sacred or secular, depending on the typographic choice.

Keywords: Haredi press; letter; typographic; typeface; newspapers; Israel

Introduction

The Hebrew letter is a communication medium that operates in the interface between form and content. The changes that have taken place over the years reflect the social, cultural, and religious history of Israel, and one can find in the Hebrew letter affiliations with different ideologies. A look at the press, its advertisements and design over the years reveals that it is possible to identify connections and affiliations to historical chapters that have certain characteristics which have changed when new chapters began.

This article deals with the Hebrew typeface from the 1990s and its appearances in the Haredi (ultra-Orthodox) Ashkenazi press in Israel. Haredi Judaism as an isolated and distinctive culture (Sivan, 1991), upholds Jewish law in all its details ("Haredi" means fearful, i.e., fearful of God's wrath) and is characterised by absolute subordination to Torah authority, communal isolation, adherence to community institutions, adoption of a conservative worldview and a distinct external appearance. The ultra-Orthodox society preserves a "sacred space", which is reserved for Torah learners, in its separation of everything that is reminiscent of the secular world, the "outside" world.

Purpose of the article

Design elements in Haredi society are characterised by conservatism and restraint. Over the years, this conservatism has been the solid foundation for the visual separation between the ultra-Orthodox and the secular. Separation from secular society means walking in the ways of the ultra-Orthodox and avoiding the adoption of customs that are considered secular. This article will explore the differences in perceptions and approaches to typographic design among the various communities that make up Haredi society. In general, the shape of the letter will be affected by the division between religious and non-religious genres, as well as by the intra-Haredi social division between "Hasidim" and "Lithuanians", the two dominant groups that make up the Haredi society, whose lifestyles differ in several areas. Hasidism, which arose in the second half of the seventeenth and early eighteenth centuries, against a background of religious ignorance, dire economic circumstances, and poor morale among the Jews of Eastern Europe, saw as a supreme value the closeness of the Jews to a happy and simple Judaism that does not require great scholarship (Alfasi, 1961). The movement was headed by the "Baal Shem Tov" from Mezhibozh, Ukraine. The Hassidic society has its own graphic language, made up of symbols designed in the spirit of the European Art Nouveau of previous centuries, which convey a message of glory, rule and power, and this echoes the birthplace of the Hasidic movement.

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The Lithuanian ultra-Orthodox continue the scholarly, striving for excellence life-style that was crystallised by the "Vilna Gaon"[1] in nineteenth-century Lithuania, hence their name (Baron, 2017, p. 83). The ideal Lithuanian Jew, lived a life of uncompromising scholarship and halakhic rigidity (Baron, 2017, p. 83). Currently, the "Lithuanian" sub-group constitutes the largest sector among the ultra-Orthodox (Pfeffer, 2016). The lifestyle of the Lithuanian ultra-Orthodox is more open and modern.

While the Hasidim are required to preserve the old ways and to differentiate themselves in their dress and language from the society around them, the Lithuanians try to find language elements that will suit both the tradition and the spirit of the time, as evidenced by the various manifestations of the Hebrew letter respectively.

The ultra-Orthodox Lithuanian society avoids having a formalism and a unique style. In general, its approach is toward modernity when it comes to visual language and typography.

Main research material

Haredi Newspapers

Haredi newspapers have existed since the end of the nineteenth century, in Europe and in Israel (Kliger, n.d.). Despite the Haredi perception that these newspapers are the right thing to have "under the circumstances" (Friedman, 1992–1993), the printed Haredi newspaper is the main legitimate Haredi media, and there are several reasons for this:

A. The newspaper is halakhically supervised.[2]

B. The newspaper supplies expansive instructive and educational content to help fill the leisure hours.

C. The newspaper serves as a social tool, and reports on the happenings inside the Haredi world in ultra-Orthodox communities in Israel and around the world, and also what is happening in the "outside" world (Zicherman, 2014, p. 250).

Each faction in the Haredi sector has its own newspaper, written and designed according to its Judaic approach and according to a specific committee, and/or a group of rabbis who determine its content and design (Zicherman, 2014, p. 250). The main division between the newspapers is between those intended for Hasidim and those intended for the Lithuanians. There are also newspapers aimed at readers from the Sephardic (Jews who came from the Balkans, Middle East, and North Africa) Haredi community.[3] This division is also evident in the shape of the letter chosen to represent the newspaper.

Creating a dedicated newspaper, with unique graphic and typographic characteristics, is like building a distinct space that protects the values of a society and its culture. This distinctive space is an alternative means of communication to the media of the

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[1] Rabbi Eliyahu ben Shlomo Kramer, the head of Lithuanian Jewry in Vilnius.

[2] Dudi Zilbershlag, a Haredi publicist and the publisher of the *BaKehilla* newspaper, testified that newspapers that came out over the years without the supervision of a rabbinical committee suffered from problems in distributing the newspaper to the point of being removed from the newsstands. Only when a "supervisor" was appointed, who went over every word in the newspaper, were the objections to its distribution stopped.

[3] There are also subdivisions to newspapers for women and children in each of the mentioned sectors.

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secular majority and serves as a means of community communication, which is by its broad definition, a means of communication produced by a minority group to create community identity and solidarity. This communication is distributed for the group by its creators who have a sense of responsibility to the community and those who control the community knowledge and traditions, and this is represented through the stories found therein (Gross, 1998; Ginsburg, 1994, p. 365, pp. 371–373; Fairchild, 2010).

There are currently four Haredi daily newspapers: *HaModia* (established: 1949), *Yated Ne'eman* (1985), *Hamevaser* (2009) and *Hapeles* (2012). There are also several weekly magazines, some of which try to fill the large void left behind by the ground-breaking Haredi weekly *Friday*, which closed in the late 1990s, and add to that at least 100 freely distributed weekly and monthly magazines together with large amounts of various media distributed in Haredi city centres and neighbourhoods.

Much has been written about the non-Haredi general press. However, Kimi Kaplan (2006, p. 5) notes that despite the fact that in the last generation there has been a flourishing of the Haredi press, and that there are many and varied media, and this media is the most influential means of public opinion in the Haredi sector (Levi, 1965; Michelson, 1998), there is scant research about it. The research of Kimi Kaplan, Rivka Neria Ben Shachar (2011), Menachem Friedman (1991), and others, is fundamentally historical and rarely touches on matters of design and the typographical choices of the Haredi press. I, therefore, relied on a study by Dafna Zak-Teller (2003) on advertisements in the ultra-Orthodox press. Dana Yaari (2005) investigated the Frank-Riehl font phenomenon, as a characteristic of the general press in Israel. The various roles of the Hebrew letter in the Haredi press are discussed in studies by Alik Mishori (2006), Gideon Ofrat (2015), and Avi Eisenstein (1986, 2010).

The typography changes over time. New fonts are created while other fonts are shelved for many years or disappear due to various reasons. The pages of the newspapers provide examples that show what is happening in the printing design arena.

The proposed article is an additional tier to previous studies and investigates the Hebrew letter and its role in the world of journalism as conveying a message in the social-educational-ideological context, even without referring to what is actually written. The study reveals and deciphers the power struggles and relations that exist in the ultra-Orthodox world through the images and through the mechanisms activated through them and their results, as part of the visual culture.

The typography in the Ashkenazi Haredi newspapers

The ultra-Orthodox society is not monolithic and is divided into factions with different ideologies, Ashkenazi Hasidim and Lithuanians, and Sephardi Haredi members,[4] and each faction has many sub-groups.

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[4] Another group of Haredi Jews in addition to the Lithuanians and Hassidim, who are Ashkenazis, is the group of Haredi Jews from the "Eastern" countries, i.e., from the Middle East, Balkans and North Africa, collectively called "Sephardim." The first Sephardic Haredi community formed as a group only in the 1980s. They constitute about 30% of the entire Haredi population and do not belong to it ideologically. Their way of life combines openness with preservation of tradition and it is difficult to characterise them in terms of dress or occupation. Some of them are more inclined to be a part of the Lithuanian Haredi faction (Shas), and others belong to the Chabad and Breslau Hasidic sects, and some do not belong to any group. The *HaModia* newspaper does not employ any Sephardi journalists, and there is almost no reference, neither in the content of the articles nor in the ads, to the affairs of the Haredi Sephardic community other than politics and in mentioning the death of leading rabbis. In this article, I will not address this group.

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The differences between them are evident, among other things, in their ways of life, regarding their reverence to learning, in their customs, in how they educate their children, in the manner of dress, and also in the typography.

A look at the four dailies affiliated with the ultra-Orthodox society, the *HaModia* and *HaMevaser* newspapers, which belong to the Hassidic faction, the Lithuanian faction's *Yated Ne'eman* and *Hapeles* newspapers, show the ideological difference between the groups, reflected in the newspapers' appearance in general and particularly, in their typography.

HaModia

The *HaModia* newspaper, which has been the main Haredi daily newspaper in Israel for several decades since its appearance in September 1950, is a pioneer of the daily newspapers in the ultra-Orthodox sector, and the oldest of them (Levi, 1988, pp. 244–245; Levi, 1997). The *HaModia* was founded in Europe in 1910 by the then president of the World Agudat Israel Association, Rabbi Yitzchak Meir Levin. The newspaper aimed to resurrect the spiritual treasures lost in the Holocaust and to be the mouthpiece of the entire ultra-Orthodox public (Levi, 1988, p. 244). Levin, who was characterised by his conservative views, opposed budgeting Zionist organisations and was against encouraging feminist ideas in the public sphere. He based his views on the traditional view that life in the Land of Israel has religious-spiritual values, with Torah study and prayer being the central issues.

The people of the old settlement in Jerusalem did not speak Hebrew in their daily conduct (Be'er, 2003). Hebrew was the "sacred language" and was used for prayer and Torah study (Groveis, 2019). The use of the Hebrew letter for daily and non-religious purposes was not acceptable.[5]

In light of all this, it is clear that the use of the Hebrew letter in the *HaModia* newspaper, had to prove to its readers at the time that it did not disparage the holy language and make it into something mundane and even unclean, but a continuation of holiness, of public education for a life of Torah study, strengthening family values and steering clear of gossip.

Initially, the *HaModia* was started as an alternative to the secular press.[6] The concept that accompanied the establishment of the newspaper was that it was established "under the circumstances" as a desire to keep the readership within the content and visual world of the Haredi society, and therefore it was very important to preserve its special character.

The *HaModia* newspaper, like the other ultra-Orthodox newspapers, is a tool in the hands of those who run it. Its main purpose is to influence reality and not necessarily to report it (Kaplan, 2006, pp. 17–18). "The "Haredi street" has two truths for everything. One truth is about life as it is, and a second truth is about life as it should be. The ideal is to take from the Western way of life only what is appropriate for ultra-Orthodox life and ignore everything else" (Levi, 1988, p. 16).

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[5] A story told to me by my grandmother, Mrs. Ziporah Meisels OBM, who was a descendent of one of the leaders of the "Old Yishuv", was that even though in other households they used pieces of newspaper to wipe their hands when needed... In her house this type of use of Hebrew newspapers was strictly forbidden. The Hebrew letters that were printed on the paper had an inherent level of sanctity regardless of what the words actually said.

[6] "Since the public needs it so that they will not go to "other fields" to gather there and in that way have less belief and fear of God"

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The *HaModia* newspaper, which belongs to the Hassidic faction, is characterised by great modesty and conservatism, which is reflected in the choice of articles and ads, and in the graphic and typographic design. Readers' education as a value supersedes the newspaper's economic values, and thus, for example, the newspaper would prefer to forego a large advertising campaign and not to "corrupt" its readers with ideas and/ or noneducational designs (Weisberg, 2014).

The newspaper's target audience includes all age groups in the ultra-Orthodox sector, men, women, youth and children from the Hassidic faction of the Haredi sector and especially the "Gur" Hasidim. Their readership includes people from all social and economic strata.

הַמוֹדִיעַ

העתון היומי של היהדות החרדית

Figure 1. The logo of the *HaModia* newspaper,
from the 1950's till today. Photo by E. Grossman.

One of the basic assumptions in newspaper typography is that the letter plays an important role in the ideology that the newspaper wants to convey to the readership (Childers & Jass, 2002; Henderson et al., 2004; Tantillo et al., 1995). A historical look at the newspaper's logo[7] indicates that its connection to the design of newspapers in Poland at the beginning of the century is much greater than that of the Israeli press of the 1940s when the newspaper was published in Israel. While the symbols of the newspapers of the 1940s in the country express power, patriotism, and standing, as befits the Zionist messages of those years, the symbols of European newspapers are designed in a picturesque style.

The awakening of Jewish consciousness in Europe in the middle of the nineteenth century led to the establishment of Jewish movements and organisations that chose names for themselves and published newspapers that would spread their ideas. The Jugendstil[8] movement brought with it the proclamation of the new world and was perceived as an appropriate way to express primacy, a new beginning, and youthfulness. The main characteristics of the style were the use of great decoration and elements from the flora and fauna and an emphasis on natural and rounded lines. It flooded Europe in all areas of design, art, illustration and furniture, deviating from the narrow realm of art (Zalmonah, 2007). This style also gave its signs in the symbols of the Hebrew newspapers from that period (Ofrat, 2015) (for example, the symbols of the *Haynt* and *Mizrachi* newspapers). No more were rigid typographical letter used, such as the black

[7] A logo is a symbol of an institution or of a commercial enterprise, which appears in the publications of the institution or on the company's products. The logo has a fixed graphic design, and usually includes the name of the institution or company or the initials of the name.

[8] Youth style or in German, Jugendstil is also called Ars Nuovo or Modern Style

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Gothic (Pludwinski, 2008). German letter that symbolised nationalism and its institutions (Barzilai, 2018). Instead, soft, decorative, and organic lines that radiate harmony were used that were a counterreaction to conservative typography. The "Frank-Riehl" font, which is used as a "running reporter" for the entire newspaper, is also made up of the square Hebrew letter combined with the principles of the Jugendstil.

The logo of the *HaModia* newspaper from its inception to the present day is designed according to the principles of the Jugendstil, without adopting the social and ideological changes that were reflected in that type of typographic design, which were the inspiration for Hebrew newspaper symbols in the first half of the twentieth century.

Preserving the typography of the emblem from that period in such a way that the signal was designed manually, without changing it according to the spirit of the time and the technology available to us today, indicates adherence to tradition, affinity for town life in Europe (Levi, 1988) and the aversion of the target audience to technological advancements that can upset "the old world".[9]

Logos, emblems, or trademarks are not created naturally but are constructed intentionally. "A logo should have the ability to take an abstract idea and translate it into visual language with minimal means and give it a communicative dimension" (Donner, 1999). The logo as an image represents the ideology of the body to which it belongs, not its meaning and its objective relation to reality, but its longed-for meaning.

The *HaModia* newspaper, as the representative of the Agudat Israel party, whose adherence to tradition and not adopting the new and innovative are one of its basic principles (Stern, 2004, p. 80), is characterized by its unique symbol. Although the verbal dimension is the main core of the newspaper, it is the visual dimension, which is expressed in the decorated symbol reminiscent of a dripping candle (see Figure 1), having the effect of constructing the sensory experience and the newspaper's atmosphere. In the Jewish world, the candle and its flame have both functional and symbolic roles. Choosing the image of the candle reinforces the motif of separation from darkness, evil, and negativity, and yet there is also the motif of choosing good, pure, and illuminating. In addition, the leaders of the Haredi society and their followers in the *HaModia* newspaper consider their way to be the "pure" way (Stern, 2004, p. 81). They are the guards of the embers, of the last jug of pure oil (Baron, 2017, p. 26; Elyashiv, 2011) and thus guard the Jewish past. This idea deserves to be reflected in the visuals as well. By choosing the old design, which has already ceased to be fashionable (Zilberberg, 1968, p. 84), they call for the preservation of memory and tradition, thereby representing the content world of their readers.

The choice of candle image serves as a connection to the reader's basic world of concepts. The colour black is directly connected to modesty and conservatism, and in general to the Haredi male colour and fashion, the main readership of the newspaper.

The use of letter with vowels in the logo makes the reading simple and clear to all, yet nevertheless corresponds with the sacred world whose letters have vowels.

Although the ornamentation is a historical product of the period when the logo was first designed, it helps strengthen the logo's status as something connected to the world of holiness, which in Jewish culture these ornaments are seen as those that do not belong to the secular world.

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[9] Evidence of this can be found in the core issues of the newspaper and its non-coverage of technological advances and developments.

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Designing letters for the sacred and the profane

The question of whether it is permissible to read newspapers on Shabbat appeared as early as the eighteenth century, in a responsa by Rabbi Yaakov Emden called "She'eilot Yaavetz" (Questions of Yaavetz). According to Jewish law, secular material should not be read on Shabbat.[10] Rabbi Emden ruled that newspapers can be read on the Sabbath, but not the parts that deal with every day and business matters (Emdin, 2003). Ever since, there is a separation between the news and advertising pages and between the pages allowed to be read on Shabbat, whose content is essentially Torah.

The pages of the *HaModia* newspaper for weekdays have outer pages and inner pages. The outer pages, which wrap around the inner ones, are designed in a large format (Broadsheet) as was customary in the past, as part of its conservative worldview and to avoid the "tabloid" image that has clung to small format newspapers. The rabbis argued that the traditional format was important and forbade it to be changed (Shachar, 2005, p. 3).

The attention given to the relationship between the subject and the graphic and typographic reference it receives, teaches about the newspaper's readership's state of mind. In the Haredi newspapers, a really big headline will appear in the newspaper only in exceptional cases, such as the death of an important rebbe, a huge demonstration on a religious issue, etc., and not as an everyday thing. The competitors (Lithuanians) changed their attitude and adapted more to the secular, more innovative press.

The *HaModia* newspaper has a weekly Torah supplement (which will never be called a "Mussaf" (supplement in Hebrew), as it is commonly called in the secular press, because "Mussaf" is the name of a prayer). The purpose of this supplement is to create a newspaper for the Sabbath and holidays, in which most of the topics relate to Judaism and Hasidism. The Torah supplement deals with the coverage of Jewish communities that were destroyed, lessons from the Torah portion read in the synagogue and various innovative Torah-related topics. Reading the supplement is the closest thing to reading a textbook that is read cover to cover on Shabbat, hence the paper's design: an old and elegant style design, reminiscent of the design of holy books with monochromatic colours, mainly white, beige, and brown, and sometimes decorated with gold.

The date that appears on the pages is the Hebrew calendar date, without the Gregorian one (as it appears on the main pages). The pages are numbered using gematria letters, similar to the holy books (e.g., Chumash, Mishnah, and Talmud) and all page titles are the same size without a typographic hierarchy.

The fonts that appear in the Torah supplement are divided into "running text", which is used in all newspaper articles and is in plain and bold "Frank-Riehl", and larger text sizes used for the various headings, designed in different fonts. All the fonts used are similar to those used in the Chumash and in the Siddurim, conveying a sense of dignity and above all, are identified by the readership as letters used for matters of holiness.

The compositions are straightforward, and many of the columns are in bold and/or enlarged text boxes. The Torah supplement does not contain innovative language refinements and typographic designs.

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[10]   Secular material is called "deeds of commoners" in Halachic jargon.

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The most notable change that indicates that this is a Torah newspaper is the addition of the three small lines above the letter Yod in the newspaper's symbol, which exists only in Torah scrolls, tefillin and mezuzahs.

Figure 2. The front page and the Logo of the
Torah Supplement of the *HaModia* newspaper.
Photo by E. Grossman.

The English version of *HaModia* in the US has the Torah supplement printed in Hebrew only and is added to the regular English newspaper on Fridays.

HaMevaser

HaMevaser was first published in 2009 as a competitor to *HaModia* for the Hassidic readership, even though their worldview is very similar (Ben-Haim, 2008).

Figure 3. The logo of the *HaMevaser* newspaper
(The Herald (Daily), 2022).

The logo of the *HaMevaser* newspaper (Figure 3) uses the "Drugulin" font and is narrowed and decorated in the middle of the letter. The font is similar to the letters of scripture (Stern, 2004, p. 15; Yardeni, 2002, p. 104), which are characterised by round lines and serifs and are punctuated like them. The letters are supplemented with small dots or rhombuses in the middle of the letter, reminiscent of an ornamental style that originated in thirteenth century Ashkenaz and was common until the 1930s.

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Although this newspaper was published about six decades after the start of the *HaModi'a* newspaper, the design similarity between the pages of the two newspapers is clear, measured typography and relatively small headlines.

The central letter used in the paper is "Frank-Riehl" in its various forms. The *HaMevaser* newspaper also has a division in content and design between the printed newspaper for weekdays and the printed one for Shabbat.

Yated Neeman

Yated Ne'eman was established in July 1985 to serve as the mouthpiece of the Lithuanian Haredi faction. In late 1985, when the first issue of *Yated Ne'eman* was published, it is said that Rabbi Shach examined it at length and angrily asked: "Why are all the headlines the "Haim" font and not "Frank-Riehl"?" (Michelson, 1998). The story illustrates the sensitivity of Haredi society to the shape of the letter as well as the importance of the shape of the letter in a way that corresponds to the content.

In a decision by the newspaper's editors, led by Rabbi Shach, it was determined that the newspaper would be liberal in nature (Zevuluni, 1985, p. 6). Certain things that the newspaper did was considered "taboo" in the Haredi newspapers of the time i.e., the *HaModia* newspaper. Non-religious journalists were employed by *Yated Ne'eman* and pictures of non-religious personalities were published, along with plenty of colour photographs, not necessarily of Torah public figures and rabbis. The visuals to which the Hassidic public is accustomed have changed and the newspaper, and especially the magazine supplements, have become more "Israeli" and less "ultra-Orthodox", that is, colourful chromo pages and titles in varied typography.

The newspaper's editors wrote about this new look in an editorial, and this is what they wrote:

Regarding the professional style, as well as the design and external form, there is nothing wrong in this matter, if printing and graphics are used in one way or another, since, as stated, we have a clear and solid tradition of Torah view. However, we have no "tradition" and "ancestral custom" regarding the types and sizes of letters and columns, etc. These things change from time to time, as the nature of life has changed rapidly in recent generations, and no one will say that using washing machines or word processors, instead of the old laundry tub and a quill is considered "New is forbidden from the Torah" (Shkedi, 2022).

The newspaper represents the worldview of Torah scholars in the Lithuanian sector. Like the other ultra-Orthodox dailies, *Yated Ne'eman* does not deal with crime and sports, rarely deals with technology and other secular matters, and does not publish pictures of women. This newspaper also has a special supplement added to the Shabbat edition. The contents of the newspaper and its design are meticulously censored by a committee consisting of seven heads of Yeshivot (Michelson, 1998).

The newspaper's target audience are Haredi people of all ages from the Lithuanian faction. The paper is published also in English for the United States and Europe.

Figure 4. The *Yated Ne'eman* logo from 2011 (Yated Ne'eman (Israel), 2017).

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The ideological difference between the Hassidic newspapers and the Lithuanian newspaper is visually evident. *Yated Ne'eman'*s logo (see Figure 4) is characterised by diagonals indicating forward movement. It is prominent and dominant and conveys a confident message, avoids decoration and characterises its target audience — the Lithuanian Haredi segment, who advocate uncompromising learning. The contrasting choice between black and white also connects to the "colours" of ultra-Orthodox clothing.

The *Yated Ne'eman* newspaper has a Torah supplement for Shabbat called Shabbat Kodesh (Holy Sabbath). As in the Hasidic newspapers, this addition also contains stories of the righteous, and Torah related articles intended for reading on Shabbat. The added symbol is designed with a calligraphic letter with a basic style including serifs. For the thickness of the letter, thin lines and serifs were chosen, which is in contrast to the style of the letter in the newspaper logo used for weekdays.

Figure 5. The American edition of *Yated Ne'eman,*
May 27th 2018 (Yated Neeman, n.d.).

Yated Ne'eman's English edition uses liberal and openminded graphics as compared to its Israeli counterpart. This can be seen in the ratio between the text and the photos.

HaPeles

HaPeles, which continues the name of a monthly newspaper that existed in Eastern Europe in the early twentieth century, was first published in 2012. It is identified with the extremist "Jerusalem faction" of the Lithuanian Haredi community. The content of the newspaper deals with matters of view. The newspaper is characterised by its strong opinions and polemical style, without publishing women and issues related to the state of Israel and Zionism.

An example of the newspaper's extreme content, which is also reflected in its typography, can be seen in its dedicated supplement to cover the 70 years of the State of Israel (see Figure 6). The title chosen for the supplement is: "70 years of darkness: from 1948 to 2009, seventy years of exile of thought". The selected fonts express in their form the reservations about the Zionist idea. The font in which the words "70 years" were written is round in shape, modern, and reminiscent of the font chosen for the 70th-anniversary celebrations of the State of Israel. The font chosen for the word "dark" is an adaptation of the traditional "Frank-Riehl" font. Deleting the letter in some of its

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parts freely expresses the idea of deleting the traditional identity, which is the theme of the whole supplement.

Figure 6. The supplement in the *HaPeles* newspaper about the "70 years of darkness", Passover 2018 (Gonez, 2022).

Figure 7. The Logo of the *HaPeles* newspaper (n.d.).

The logo of the *HaPeles* newspaper continues the design line of the *Yated Ne'eman* newspaper and emphasises the straight line. Unlike the Hassidic dailies, the newspaper's emblem is not built of ornate letters with serifs and has no affinity for letters from the past. The addition of the colour red is considered an exception in the newspapers of the Ashkenazi Haredi society. The design addition, in the form of four red circles, serves as a vowel mark (along with the punctuation in the letter Peh). It is very prominent and emphasizes the letter Peh in all its symbolism. This letter is the only one that appears with its vowel and punctuation. Above the symbol and below it there are straight lines that emphasize the name of the newspaper (peles means a level in Hebrew).

Similar content, different image: Lithuanian press and Hasidic press

As mentioned, the rift between the Hasidim and the Lithuanians is not only religious but mostly ideological. It refers to their different identities, whose characteristics can be seen not only in content but also in form, colour and fonts. From the names of the newspapers, the ideological differences between the two main groups that make up the ultra-Orthodox society are evident: among the Hasidim the newspaper is an informant (*HaModia*) and an announcer (*HaMevaser*) of good news,[11] while among the Lithuanians, where the value of Torah study prevails, the newspaper must be as stable as a reliable stake (*Yated Ne'eman*)[12] and as straight as a level (*HaPeles*) so that the readers will not deviate from the path of the Torah.

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[11]   Isaiah, 52:7 How beautiful upon the mountains are the feet of the messenger of good tidings, that announces peace, the harbinger of good tidings, that announces salvation; that says unto Zion: 'Thy God reigns!'

[12]   Isaiah, 22:23 And I will fasten him as a peg in a sure place; and he shall be for a throne of honor to his father's house.

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The Haredi society's acceptance of the newspaper as a medium that preserves the high regard for the written word unique to them (Zak-Teller, 2003, p. 12), and is relevant and common to all factions.

Figure 8. The *HaModia* and *HaPeles* newspapers, July 23rd, 2013.
Photo by E. Grossman.

Figure 8 shows how the Haredi social and ideological perceptions are expressed in typography. The two newspapers, *HaPeles* and *HaModia*, appeared on the same date and reported on the Knesset's decision to approve the recruitment of yeshiva boys.

Newspaper logos

The two Lithuanian logos reflect a more modern and innovative language compared to the Hasidic daily symbols, from the *HaModia* and the *HaMevaser*, and convey a sense of strength and power, resulting from the amount of black colour in the letter. The use of square shaped letters without "thorns" and without direct or indirect reference to the shape of letters found in Jewish holy books relays a message to its readership.

Newspaper pages

The typographic design of the pages differs between the Lithuanian newspapers and the Hasidic newspapers. While the latter maintain relatively small text sizes, and hardly create a hierarchy between articles, in Lithuanian newspapers one can clearly see what is more important and what is less important already from the size of the headline and the background design given to them. The typography of the ultra-Orthodox press serves as a social and political seismograph, and one can usually already see from the design of the first pages what is happening within the ultra-Orthodox society.

The page design of the daily *Yated Ne'eman* and *HaPeles* is innovative, colourful, and modern in its conception. Newspaper headlines often occupy the entire page, while the article itself is pushed to the inside pages. This is a design concept that originated in the world of television.

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Letter design

Lithuanian newspapers have more diversity in the use of fonts. The Hasidic newspapers will prefer to continue to use the traditional letter, reminiscent of the sacred letters (Frank-Riehl, Drogolin, Vilna), combined with a few additional fonts according to the type of article.

In both groups of readers, the event that would grab the biggest headline would be the death of a rabbi or rebbe. Typographically, the headline will be much bigger than what is used in secular newspapers to report on the death of a famous personality, regardless of his or her importance. However, similar to the secular newspapers, the font used to announce the death of someone will most often be the "Haim" font.

Advertising and advertisements

The role of the advertisement is to advertise a product, an idea, but in fact it serves as a cultural text even before it is published. Many studies have focused on the dialogue between advertisements and society (Schudson, 1981, 1984; Tsarfaty & Zeevi, 2012), and how, as a social text, it reflects values and worldviews (First, 1998; Jhally, 1987, pp. 22–23). Advertising makes frequent use of the value and belief systems of the people in the society that it is intended for (Muchnik & Kantor, 2004, p. 133).

Advertising in the ultra-Orthodox press seeks, on the one hand, to remain within the restrictive definitions, to meet public expectations as expressed by leaders, parents, and teachers, and on the other hand, it wants to be a worthy alternative to secular advertising.

Clear and strict rules accompany the world of ultra-Orthodox advertising from its inception, in content, form and colour (Galperin, 2016, p. 26).

The perception of advertising in the ultra-Orthodox press reflects an idyllic reality in accordance with its social and religious aspirations. Shudson reinforces the ultra-Orthodox view, as expressed in the Haredi dailies, saying that the advertisement as a whole should not paint reality as it is but instead it should focus on the type of life worthy of imitation (Shudson 1984, p. 11).

The Haredi advertisements must adhere to strict rules and ensure that the message and form are filtered. Consumption in the Haredi world is for subsistence, and even if it is for pure pleasure, it is not possible to state this in the advertisement. Public institutions or private companies wishing to advertise in the Haredi press have to adjust their advertisements so that the message suits the Haredi public and does not express in the form of the letters, the colours used or its placement, negative messages such as: immodesty, pleasure, gluttony, laughter, "killing" time, wasting time that can be spent on Torah learning, gossip or God-forbid, messages of sexuality or violence (Levi, 1988, p. 242). Advertisements related in any way to women will not appear in newspapers just as news related to women will be omitted or changed (Zak-Teller, 2003, p. 14; Levi, 1988, p. 57). The Haredi public, accustomed to reading, will look for in the small print, interpretations of every word and every form of letter. Therefore, advertisers are careful in their advertising decisions. "The Haredi sector are people of words" (Levi, 2008) as people with a high perception of visual literacy (Shalita, 2013), the Haredi press will prefer headlines that have wit and wisdom and a design built only from letters, over an image.

Each image is related to a broad context that will never be in dialogue with other texts. This explanation fits very well with the idea of Haredi advertising, which is layered and made of details, each of which is important in its own right.

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The typographic choice of Haredi advertising has several guidelines: the publication must be based on a reliable source of authority, be censored (by a committee of rabbis, the newspaper editor, the ombudsman on behalf of the advertising body, and others), and in most cases must be designed in Hebrew, Yiddish or Aramaic, reflecting the lifestyle and languages of its readers.

D. Designing the letter and social status

The choice of the letter in the Haredi press is carefully chosen and also indicates the social status of the product being advertised, as perceived by the consumer. The small number of advertisements for luxury products in the daily press and on Haredi neighbourhood streets can indicate the Haredi society's aspiration for modesty and simplicity (Tsarfaty & Zeevi, 2012). However, the words luxury, glory and splendour are not foreign to the Haredi world, the opposite is the case in typography. The term "respectable" often means something worthy to bring into the house, as opposed to the term "street" whose place is outside, on the street (denim fabric and colour, for example). Maintaining dignity is a value in the Hassidic and Lithuanian Haredi world. There is a strict adherence to dignified dress all year round and not just on Saturdays and holidays (Babylonian Talmud, Tractate Shabbat, page 111, side A). The feeling of prestige and dignity is reflected in the choice of the image, the words, expressions and typography.

In figures 9–10, we see bags of the *HaModia* newspaper in which the newspapers were distributed at various fairs intended for the Haredi public. The designs on the bags convey the two most important messages when it comes to the press: dignity and cleanliness. What is not "clean" and "respectable" does not enter the house. The sanctity of the house and the division into things that enter it and those that do not enter it are a recurring and a significant motif in Haredi advertising. The Haredi home is a stronghold of privacy. Mass media bridge the gap between the world inside the home and the world outside it and make the reader and viewer of the various advertisements, a partner to what is happening outside. "Our newspaper is an educational book, every parent who brings the newspaper to their home knows that its contents are suitable for the Haredi world" (Zak-Teller, 2003).

Figure 9. A bag that was given out in the directors' forum of *HaModia*, 2014. Photo by E. Grossman

Figure 10. A bag that was distributed in a health fair for the Haredi world, 2014. Photo by E. Grossman.

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Figure 9 shows a bag that conveys a message of dignity, taken from the world of Haredi design. The characteristics are dark and elegant colours: black and gold, plant ornaments taken from the world of holy books, and the newspaper's logo in its original form.

Figure 10 shows a bag distributed at a health fair for the Haredi public. The bag combines the colours white, blue, and green, as befits a health fair, and conveys naturalness and design cleanliness in colour and typography. Physical cleanliness is related to cleanliness of the mind (Rakover, 1991, p. 270; Oryan, 1997).

Among the Hasidim, the respect that is given to their clothes and their behaviour comes from the concept of "glorifying a mitzvah". Rabbi Steinzaltz, a Chabad follower, associates the concept of "glory" with aesthetics and with concepts of integrity, proper behaviour, and honesty (Goldman, 2007, p. 17).

Conclusions

The daily and weekly Haredi press is considered as something that "under the circumstances" (Groveis, 2019) is needed and yet is a major player in the Haredi visual world. The Ashkenazi Haredi press is divided into defined sectors. The newspapers of the Hassidic communities preserve a long-standing typographic, advertising, intra-community tradition, based on the design style of Jewish newspapers from early twentieth-century Europe. The newspapers of the Lithuanian communities reflect the character of the public who read them, who are more modern in their lifestyle. Even though there is strict control over the content, these newspapers reflect modernism in their typographic layout and letter style selection. The newspapers in both groups undergo strict editing in both content and form, and their respective rabbinical councils work hard to adapt them to their respective readership.[13]

The visual design among the Haredi, Hassidic and Lithuanian public is found in the subtext of the printed daily press, the newspapers *HaModia*, *HaMevaser*, *Yated Ne'eman,* and *HaPeles*. The subtext is the meaning given to the unique language: a combination of modern Hebrew, the sacred Hebrew language, Aramaic and Yiddish. This type of vocabulary is suitable for the Haredi reader, which includes expressions from the sources, paraphrases on verses and acronyms as well as a unique font design that uses the traditional letters with serifs for the Hassidic public, and modern and innovative letters for the Lithuanian public.

The choice of letter, colour, and composition are borrowed, among other things, from the world of clothing, which has many rules, and reflects what is happening within the community (Hassidic men's clothing will be adapted to the design of their newspapers, and Lithuanian Haredi women's clothing will be adapted to their newspapers). The differences between the Hasidic and Lithuanian groups are evident in their attitude to the visual elements in the various types of printing and advertising, and they form the infrastructure for the other divisions — women and men, adults and children, weekdays and holidays, Saturdays and holidays.

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[13]   For HaModia — Rabbi Razminsky; for HaMevaser — Rabbi Meir Heizler and Rabbi Aryeh Pozen; for Yated Neeman — there is a committee made up of seven heads of Yeshiva, judges and those who adjudicate Halachic matters, all students of Rabbi Shach.

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The Haredi public are proficient readers and are aware of the subtleties of the shape and size of the letter from an early age. Therefore, the letter serves both as content and form, and its uses in the visual world are many and varied. In addition to being a tool for content, the letter will be used for an image, a Hebrew date, gematria and to create an atmosphere of sacred or secular, depending on the typographic choice.

In contrast to the general press, there are separate references to advertising intended for weekdays and those intended for the Sabbath and holidays in the Haredi publics. While the former will enjoy a certain degree of innovation, manifested in rich typography, the latter will be designed with conservatism and care, will remain faithful to the traditional ornate and serif-rich letter, relating these advertisements to the world of the holy scriptures.

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DESIGN

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ІННОВАЦІЙНИЙ КОНСЕРВАТИЗМ В УЛЬТРАОРТОДОКСАЛЬНІЙ ТИПОГРАФІЦІ В ІЗРАЇЛІ

Ефрат Гроссман

Доктор наук,
ORCID: 0000-0002-3980-7149, effratg@gmail.com,
Академічний коледж мистецтв і дизайну Емуна,
Єрусалим, Ізраїль

Мета статті — вивчити відмінності у сприйнятті та підходах до типографського дизайну серед різних спільнот, що складають громаду харедім. Загалом на форму літери буде впливати поділ на релігійні та нерелігійні жанри, а також соціальний поділ всередині харедім між «хасидами» і «литваками». Методологія дослідження базується на комплексному використанні загальнонаукових методів: аналітичного, систематичного, історичного та порівняльного. Наукова новизна. Стаття є додатковим рівнем до попередніх розвідок і досліджує єврейську літеру та її роль у світі журналістики як передачу повідомлення в соціально-освітньо-ідеологічному контексті, навіть без посилання на те, що насправді написано. Дослідження розкриває та розшифровує боротьбу за владу та взаємини, які існують в ультраортодоксальному світі, через образи та механізми, які через них активуються, та їх результати, як частину візуальної культури. Висновки. Щоденна та щотижнева преса харедім розглядається як те, що «за цих обставин» є необхідним, і все ж є основним гравцем у візуальному світі харедім. Преса ашкеназі харедім розділена на певні сектори. Газети хасидських громад зберігають давню друкарську, рекламну, внутрішньообщинну традицію, засновану на стилі оформлення єврейських газет початку XX ст. в Європі. Газети литвацьких громад відображають характер їхньої читацької аудиторії, сучаснішої за своїм способом життя. Попри суворий контроль за змістом, ці газети відображають модернізм, що стосується типографічного макета та вибору шрифту. Газети обох груп піддаються суворому редагуванню як за змістом, так і за формою, і відповідні ради рабинів докладають всіх зусиль, щоб адаптувати їх до своєї читацької аудиторії. Вибір шрифту, кольору та композиції запозичений, серед іншого, зі світу одягу, який має багато правил і відображає те, що відбувається всередині спільноти. Відмінності між хасидськими та литвацькими групами очевидні у їхньому ставленні до візуальних елементів в різних видах друку і реклами. Представники громади харедім є досвідченими читачами та з раннього віку обізнані про тонкощі форми й розміру букви. Отже, шрифт служить як змістом, так і формою, а його використання у візуальному світі є різноманітним. Крім того, що шрифт є інструментом для створення контенту, він буде використовуватися для зображення, дати на івриті, гематрії та для створення атмосфери священного або світського, залежно від друкарського вибору.

Ключові слова: преса харедім; буква; типографський; шрифт; газети; Ізраїль

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DEVELOPMENT FEATURES OF COGNITIVE TECHNOLOGIES IN MASS MEDIA

Svitlana Kotliar[1a], Oleksii Krasnenko[2a]

[1]Honoured Artist of Ukraine,
ORCID: 0000-0002-4855-8172, ilanit1925@gmail.com,
[2]PhD student,
ORCID: 0000-0001-8361-8211, krasnenko@lund-univer.eu,
[a]Kyiv National University of Culture and Arts,
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

The article examines the use of cognitive technologies implemented in the media, which affect the entire complex of mass media. The need to predict the impact of their extensive use on society makes this issue relevant. The purpose of the article is to identify the main factors influencing the cognitive technologies implemented in the field of mass media and the effectiveness of their use. The research methodology consists in systematic and logical analysis, as well as methods of comparison, synthesis, deduction, and classification, which made it possible to consider in detail the object of research as a system, to identify the driving forces in the field of mass media and categories of various cognitive technologies, their key features. The scientific novelty is to reveal the implementation of cognitive technologies in the mass media, which have the potential for shaping not only consumer loyalty but also determining the preferences of the audience for a long period of time thanks to the self-learning system. Conclusions. It is determined that the integration of cognitive technologies into the professional spheres of mass media is capturing more and more of its branches, helping to create modern products and processes, taking over computing, recognition, reproduction, and other tasks that were previously done manually with a significant loss of time. It is proved that the use of modern information technologies in the media gives the opportunity to increase the loyalty of the target audience, expand the presence on the market through new placement platforms and social networks, provide customer support and some accompanying and supporting functions for employees, significantly reducing the cost of operating activities of the company, automating it, and perform many other tasks. It is noted that although cognitive technologies are a powerful business tool, the pace of innovation is accompanied by the risks they pose to their understanding, restraining, and controlling.

Keywords: artificial intelligence; mass media; data management; social networks; news

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Introduction

Today, the most promising mass media are seeking a new class of information technology (IT) innovations, known as cognitive computing, to advance their capabilities. Cognitive systems not only process information but can also mimic the human reasoning process. Rather than being hard-programmed, they are self-learning systems that interact with other systems and people. There are related concepts in this category that include machine learning, natural language processing, artificial intelligence (AI), behaviour/sentiment analysis, and speech recognition (Waxman, 2017). Cognitive science is the most important discipline that has integrated many important fields since its inception, including, but not limited to, neuroscience, psychology, computer science, systems science, and management. With the development of these related areas, cognitive science has achieved recognition and respect (Luo, 2021).

The use of cognitive technologies implemented in the media is important because they affect virtually the entire complex of mass media work — from modernisation to control of economic and marketing indicators. The need to predict and justify the possible effects on the economy and society emerging from the extensive use of cognitive technologies in the media, social media platforms, etc. makes this issue relevant.

Recent research and publications analysis. In the course of the study, a theoretical analysis of current scientific publications and reports was carried out. Researchers in the field of mass media, information technology, and marketing often consider and study issues related to the assessment of the state and prospects for the development of cognitive technologies in the media and social platforms. In particular, researchers have studied the issue of changing human cognition due to the influence of the internet, using the concept of the "Online brain" (Firth et al., 2019), and F. Luo (2021) studied cognitive technology to self-cognition. In recent years, there has been much research on the ways of improvement in the development of cognitive technologies in the mass media, cognitive computing in the telecommunications and media, entertainment industries (Thomas et al., 2016.) as well as their economic prospects and the impact of data environment and cognitive abilities on participants' attitudes to data management (Jiang et al., 2021).

Purpose of the article

The purpose of the article is to identify the main factors influencing the cognitive technologies implemented in the field of mass media and the effectiveness of their use. The research methodology consists in a systematic analysis that made it possible to consider in detail the object of research as a system with many interrelated and interacting elements and identify the driving forces in the field of mass media. The following methods were also used: the method of logical analysis to understand the essence of the mass media, the process of their formation and the need for their development, and the current state of the mass media; the method of comparison — to assess the dynamics of artificial intelligence marketing within the modern sphere of the mass media; the method of synthesis — to structure the information on the existence of touchpoints (digital and physical) of the mass media and its end-user; the method of deduction to

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describe professional areas that involve cognitive systems and technologies in their functioning, thereby accelerating their development and scaling their capabilities and classifications to highlight the category of various cognitive technologies and their key features. The scientific novelty is to reveal the implementation of cognitive technologies in the mass media, which have the potential for shaping not only consumer loyalty but also determining the preferences of the audience for a long period of time thanks to the self-learning system.

Main research material

The mass media consists of print and electronic media, representing a technology that provides the audience with access to information and is the main means of communication used to reach the majority of the population. They perform several functions: informational, organisational, communication, education, persuasion, and entertainment. The result of the mass media activity is significant for the society, as it contributes to its development and changes.

The most common media platforms are newspapers, magazines, radio, television, and the Internet. The general public tends to rely on the media for information related to political and social issues, entertainment, and pop culture news.

The main advantages of the modern media are:
– it delivers a huge amount of news and entertainment content;
– it makes society better informed and provides an opportunity to keep abreast of the current state of affairs in all spheres of public life;
– it is able to quickly deliver information to the public;
– it can warn in a timely manner about dangerous situations in a city, region, or country;
– it has resources to show injustices, corruption, or abuse of power that the average citizen would never be able to expose;
– it keeps us updated on news, weather, cultural and sporting events.

The disadvantages of the media include:
– a risk of inaccurate reporting and loss of confidentiality;
– incorrect or inaccurate information;
– it can cause reputational damage due to wide publicity;
– to use the media to make false claims or claims that are only half true;
– it is hard to check the information;
– negative consequences of false statements in the media (Saravanakumar, 2019).

The Internet is the most common and rapidly growing technology used by the media. In just a few decades of using the Internet, humanity has completely changed the way it searches for information, consumes media, entertainment, and manages social networks and relationships. With the advent of smartphones, Internet access has become portable and ubiquitous (Firth et al., 2019). In this regard, there is a need for cognitive computing, which is designed to increase, accelerate and scale human knowledge, providing a new era of true human-machine collaboration. Cognitive computing systems can be defined as systems that can understand, reason, and learn. Such systems can define the meanings of data entry — structured and unstructured, textual, or

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sensory — by interpreting the context and classifying the data as information or knowledge. Finally, these systems are capable of continuous learning, data accumulation, and understanding through human interaction. Cognitive systems are not programmed, but rather learn by gaining knowledge through experience and improving over time (Thomas et al., 2016).

Media companies also actively use cognitive systems. To understand viewers' preferences over a long period of time (six months or more), they must manage the complexity of several touchpoints with a consumer, both physical and digital (Fig. 1). It is also important to gain the trust and loyalty of the consumer, especially if media groups are interested in obtaining personal information to provide the consumer with interesting content. Algorithms supported by cognitive technologies help determine what information might be of interest to the subscriber. Identity management software allows creating a preference profile and leads to greater personalisation and customer loyalty.
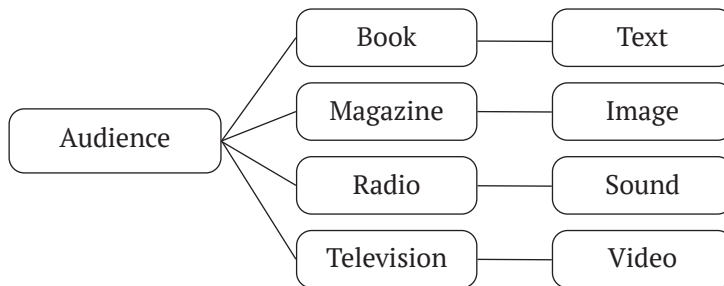

Figure 1. Structural diagram of digital and physical touchpoints
of mass media with a consumer.

Media companies can also analyse information about their users' social activity to further increase the level of personalisation, and it makes sense to provide the user with a personal subscription offer and "sell" additional content based on video consumption and social media activity of a person. There are several factors that have been identified as driving forces in the media industry. These are the most common:

 – exponential development of hardware and software computing capabilities;
 – investments of large companies in the development of open-source artificial intelligence;
 – the growth of social networks, which leads to a rapid increase in available data on society's moods in real time.

They are usually associated with the following aspects of modern service industry practice that are extremely relevant to understand the reasons why artificial intelligence marketing is moving towards automation, namely:

 – companies' desire to reduce costs by imitating industrial automation practices in the service sector;
 – businessmen strive for a ubiquitous brand presence;
 – globalisation as a legislative factor that changes the requirements for the use of data for marketing.

In general, there are nine main cognitive technologies used in the mass media (Table 1).

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Table 1

Cognitive technologies

Technology	Key features
Artificial intelligence	Technology that is programmed to reproduce human behaviour, such as engaging in seemingly natural dialogue, decision-making, understanding the complexity of content, and replacing people in tasks. It can be used around the clock and quickly process large amounts of information.
Algorithm	A series of instructions to carry out a task. Algorithms can be created either explicitly by humans or by other computer processes, or developed through trial-and-error processes such as machine learning.
Cognitive capture solution	A programme that applies rules to a set of data taken from text images and uses natural language processing and machine learning to replicate human "reading" by recognising the context of the document.
Machine learning	The ability of a computational device to learn from large amounts of training data and improve a specific task without having been explicitly programmed to do so.
Neural networks	A system of artificial neurons, the effectiveness of which is inspired by the brain's biological networks and which recognises that information can be classified according to specifications.
Natural language generation	Natural language generation refers to systems that generate human-seeming speech or written language.
Natural language processing	Natural language processing is an analysis of speech patterns and writing language using a computer to extract information.
Optical character recognition	Reading handwritten or typed text electronically to create machine-encoded text that can be used in a different format (for example, text captured from a photograph).
Robotic Process Automation	A business process replication solution designed to perform a task that would otherwise be performed manually. It is programmed to follow "if this, then that" instructions. It works with other programmes rather than replacing them.

Source: ("What is cognitive technology", n.d.).

Regarding the process of mass media platformisation, the following aspects can be distinguished:

– platformisation complicates media issues, as platform corporations integrate highly diverse businesses, not only hosting and managing media content, but also functioning as advertising networks, intermediaries, social networking and identification services, content production companies, and software and hardware manufacturers;

– platformisation also significantly complicates the regulation of media content. Digital platforms transmit a huge amount of fundamentally heterogeneous content,

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from personal updates to news and from games to fashion photography. This content is shared by a wide range of users, including mass media, public organisations and institutions, a wide range of companies, and billions of end-users;

– the growing dominance of platform corporations over the cultural sphere means that it is vital to develop and support online media and alternative non-profit platforms.

Given the crucial role of the mass media in a democratic society, journalists and media workers must demonstrate greater social responsibility when covering the media content and understand its significant impact on public opinion. Media role models can influence audience behaviour just as strongly as real and proximal role models. However, as media improves, it becomes easier to combine media incentives with real-world incentives, thus creating a unique experience (Stever, 2020). Data literacy self-efficacy has the effect of suppressing data quality through data governance, and has the same effect between website design and attitude towards data governance. Platform interactivity plays an intermediary role, and cognitive technologies will be the hallmark of the digital age (Harrington, 2016). Data policy also has a positive effect on data literacy self-efficacy, but no significant effect on the interactivity of the platform (Jiang et al., 2021).

Assessing the development of the mass media from the point of view of cognitive technologies used in the media business, it is worth saying that some of these technologies are used in the process of collecting, selecting, and editing media content, while the other part is used in the process of dissemination and promotion of the media content to the mass audience, as well as in the feedback function. The technological revolution began with mp3, jpg, and avi files, and continues with Internet broadcasting, social networks, cloud technologies, and new digital platforms that are now used by the media to distribute media content (Tomic, 2017). Digital platforms have become central to the production, distribution, and monetisation of cultural content. At the same time, the news industry was one of the first to be deeply affected by platformisation. This is due to the fact that the advent of search engines and social media has dramatically reduced ad revenue and allowed Internet users to directly access and share individual news items. Increasingly, various commercial and public broadcasters distribute content through YouTube and other digital platforms. Finally, the platforms gave rise to completely new industrial formations. For example, social media entertainment and social games have become mainstream industries in less than a decade (Poell, 2020).

A society that is constantly connected through the Internet and mobile technologies should be well-versed in this environment. Users must also adapt to the new dynamics imposed by mobile technologies. Therefore, scientists have developed technologies to assess the practical impact of the Internet and mobile media on the production, distribution and consumption of the mass media and information from other sources. Journalism is now less valued for the news it provides and more for the production process. Many proclaim the death of radio as a traditional broadcast format, however, thanks to increased hardware mobility and bandwidth speed, podcasts and music streaming services continue to attract listeners (Artman et al., 2020). Digital technologies have proven to be not only attractive, but some of them are even addictive. And while screen technology can offer some cognitive benefits, there is ample evidence in the literature on cognitive neuroscience that digital technologies are restructuring the way we read and think, and not necessarily for the better. Research on the intensive

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use of digital devices suggests something similar to the Faustian flaw: certain cognitive skills are acquired, while other "deep thinking" abilities are atrophied as a result of changes in the nervous system of the brain, which may have implications for learning and management.

At the same time, the cognitive neuroscience of aesthetics can explore the complex cognitive processes and functional networks of brain regions involved in these experiences without attaching importance to them. Thus, the cognitive neuroscientific approach may develop in a way that is mutually complementary to approaches in the humanities and exact sciences (Pearce et al., 2016). However, the media has a two-way relationship with behaviour that is considered to be a factor in spreading the preventative factor.

Conclusions

Thus, the integration of cognitive technologies into the professional spheres of mass media is capturing more and more of its branches, helping to create modern products and processes. In fact, cognitive technologies have become an integral part of the new business, taking over computing, recognition, reproduction, and other tasks that were previously done manually with a significant loss of time. At the same time, the automation of many cognitive processes not only provides significant opportunities for development and productivity growth but also creates new tasks and challenges for software developers.

It is proved that the use of modern information technologies in the media gives the opportunity to increase the loyalty of the target audience, expand the presence on the market through new placement platforms and social networks, provide customer support and some accompanying and supporting functions for employees, significantly reducing the cost of operating activities of the company, automating it, and perform many other tasks.

It is noted that although cognitive technologies are a powerful business tool, the pace of innovation is accompanied by the risks they pose to their understanding, restraining, and controlling. There is also a possibility that some employees may be replaced by special software in the future, but today, without human control, programmes cannot fully perform intellectual work. Marketers, financiers, journalists, etc. working in the mass media have been using data obtained with the help of cognitive technologies for quite some time, but human intervention is still necessary for high-quality processing and further application of this information. However, the dynamic development of cognitive technologies in the mass media requires further research, especially in the field of assistance to employees involved in the work of the media.

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ОСОБЛИВОСТІ РОЗВИТКУ КОГНІТИВНИХ ТЕХНОЛОГІЙ У МАС-МЕДІА

Котляр Світлана Вікторівна[1a], Красненко Олексій Леонідович[2a]

[1]*Заслужений діяч мистецтв України,*
ORCID: 0000-0002-4855-8172, ilanit1925@gmail.com,
[2]*Аспірант,*
ORCID: 0000-0001-8361-8211, alexeykrasnenko@gmail.com,
[a]*Київський національний університет культури і мистецтв,*
Київ, Україна

Мета статті — виявити основні чинники впливу когнітивних технологій, імплементованих у сферу засобів масової інформації, та дослідити ефективність їх використання. В статті досліджується використання когнітивних технологій, імплементованих у ЗМІ, що впливають на весь комплекс роботи мас-медіа. Актуалізує це питання необхідність прогнозу наслідків для суспільства активного їх використання. Методологія дослідження полягає у системному і логічному аналізі, а також методах порівняння, синтезу, дедукції та класифікації, що дали змогу детально розглянути об'єкт дослідження як систему, виявити рушійні сили в галузі мас-медіа та категорії різноманітних когнітивних технологій, їх ключових особливостей. Наукова новизна полягає у розкритті імплементації когнітивних технологій у мас-медіа, які можуть формувати не лише лояльність споживача, а й визначати вподобання аудиторії на значний проміжок часу завдяки системі самонавчання. Висновки. Визначено, що інтеграція когнітивних технологій у професійні сфери діяльності мас-медіа захоплює все більше її галузей, допомагаючи в створенні сучасних продуктів та процесів, перебираючи на себе обчислювальні, розпізнавальні, відтворювальні та інші завдання, які раніше робилися вручну зі значною втратою часу. Доведено, що використання сучасних інформаційних технологій у мас-медіа дає змогу підвищити лояльність цільової аудиторії, розширити власну присутність на ринку за допомогою нових платформ розміщення та соціальних мереж, здійснювати клієнтську підтримку та деякі супровідні й допоміжні функції для працівників, суттєво зменшивши витрати на операційну діяльність компанії, автоматизувавши її, та виконати безліч інших завдань. Зауважено, що хоча когнітивні технології є потужним бізнес-інструментом, однак темпи інновацій супроводжуються ризиками, які вони створюють на способи їх розуміння, стримування та контролю.

Ключові слова: штучний інтелект; засоби масової інформації; управління даними; соціальні мережі; новина

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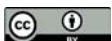
SCIENCE-ART IN THE CONTEXT OF METAMODERNISM DEVELOPMENT TRENDS

Victoriia Solomatova

PhD in History, Associate Professor,
ORCID: 0000-0003-0597-6347, vsolomatova@ukr.net,
Kyiv National University of Culture and Arts,
36, Ye. Konovaltsia St., Kyiv, 01133, Ukraine

The purpose of the article is to reveal the development features of the modern movement Science-Art through the prism of metamodernism trends. Research methodology. The method of theoretical research, analytical, historical and cultural, systematic and structural, typological method, as well as the method of culturological and comparative analysis, are applied, which allowed us to identify the main trends of metamodernism and study the development of modern movement Science-Art. Scientific novelty. Based on culturological analysis, the concept of metamodernism is considered in the context of a new artistic sensuality characteristic of modern art trends that do not correspond to the aesthetics of postmodernism. The Science-Art movement is studied on the example of E. Kac (*Genesis*, 1999, *GFP Bunny*, 2000, *Eighth Day* projects, 2001) and M. de Menezes (*The Nature?* project), and special features of its development are revealed. Conclusions. Current trends in the development of visual culture demonstrate the desire to create irrational experiences, new contemplative or bodily experience in the process of direct immersion in the atmosphere as an emotional state that corresponds to the concept of metamodernism. The characteristic trends of metamodernism are the appeal of artists to unpopular materials and at the same time — the transformation of reality into media reality. Such tendencies are especially acute in Science-Art, which is characterised by an organic combination of traditional expressive methods with scientific and research ones; an artistic way of presenting scientific data, and inventions that acquire aesthetic value in the process of representation; the development in many areas of modern science. The study revealed that Science-Art is a current cultural trend of the active interpenetration of scientific research and artistic practices, characterised by a new aesthetics that is directly related to the philosophy of contemporary art.

Keywords: metamodernism; Science-Art; visual culture; cultural trend; media reality

Introduction

Modern culture, the main feature of which is "the need and unconscious need to depict anything: to present in an obvious visualised form not only people or objects but

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also the results of complex research, theoretical concepts, etc." (Tarapata-Bilchenko, 2019, p. 220), is characterised by an intensive search for innovative styles and images to reflect the surrounding reality in accordance with the expectations of the generation whose aesthetic preferences were formed in the new media reality.

Science-Art as one of the areas of contemporary art, which developed considerably in the first decades of the 21st century within the concept of metamodernism and scientific conceptualism, is a synthesis of art, nature, and science. The relevance of the article is due to the need to conceptualise the features and trends of Science-Art development in order to expand the theoretical understanding of this peculiar cultural practice.

Purpose of the article

The purpose of the article is to identify the development features of the modern movement Science-Art through the prism of metamodernism trends. Based on culturological analysis, the concept of metamodernism is considered in the context of a new artistic sensuality characteristic of modern art trends that do not correspond to the aesthetics of postmodernism. The Science-Art movement is studied on the example of E. Kac (projects *Genesis*, 1999, *GFP Bunny*, 2000, *Eighth Day*, 2001) and M. de Menezes (project *Nature?*), and special features of its development are revealed.

Recent research and publications analysis. Historiographic analysis shows that the issues of metamodernism are the subject of scientific interest for modern Ukrainian researchers — culturologists, art studies scientists, and philosophers. In particular, various cultural and artistic practices are of great interest. For example, H. Siriak (2020) in the article "Ukrainian art in the context of the transition from postmodern hyperreality to the sincerity of metamodernism" analyses the principles of introducing metamodernism in Ukrainian culture; Yu. Shabanova (2019) carries out a system and theoretical analysis of the metamodern paradigm based on modern cultural and philosophical discourse; the features of the psychological orientation of the art of metamodernism are revealed by S. Dienizhna and M. Sova (2020) in the scientific publication "Psychological orientation of the art of metamodernism", T. Humeniuk (2019) in the article "The culture of the beginning of the third millennium: the discourse of a new worldview" considers the reflection of the new worldview of a modern man in cultural practices through the prism of the concept of metamodernism and others. The scientific publication of L. Tarapata-Bilchenko (2019) "Science-Art as a projection into the future of music" is devoted to the understanding of the modern practices of musical Science-Art as "forms of creation and existence of music, that project its future". However, from the point of view of modern culturology, this issue has not been properly studied.

Main research material

The determining factor in changing the status of the visual in modern culture is the transformation of the architectonics of reality by means of visual technologies. The emergence and development of 3D, virtual reality (VR) and augmented reality (AR)

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technologies have become a factor in the emergence of independent art forms. The interpenetration of traditional fine arts and new digital technologies has provided new opportunities for cultural expression.

The transformation of visual culture is associated with the beginning of a new cultural era — the era of "metamodernism".

Currently, metamodernism is the most famous concept of post-postmodernism, the authors of which — Dutch researchers T. Vermeulen and R. van den Akker (2010) — proposed their term to describe the new artistic sensuality in general and such works of modern art that do not meet the aesthetics of postmodernism (p. 6). Among theorists and practitioners of contemporary art, metamodernism is defined as "a complex of achievements of art, culture, aesthetics and philosophy, formed by an alternative response to postmodernism and characterised by uncertainty of positions regarding the contrasted aspects of modernism and postmodernism" (Dienizhna & Sova, 2020, p. 56).

Researchers note that metamodernism "is designed to reflect in art the changes that occur in modern culture, which is developing in a different direction than postmodernism with its inherent destruction, irony, stylisation, relativism, nihilism, and denial of general concepts" (Dienizhna & Sova, 2020, p. 56).

L. Turner (2011) defines metamodernism as "the mercurial condition between and beyond irony and sincerity, naivety and knowingness, relativism and truth, optimism and doubt, in pursuit of a plurality of disparate and elusive horizons". Accordingly, the sincerity of representatives of metamodernism is not embodied as the sincerity of the work, which is positioned as a reflection distanced from the light of the mind in the mode of the body, its efforts, and spiritualisation, but remains an internal intention, while the distance with the artist's own work is significantly reduced, since it no longer represents the artist, but fulfils his desires in real scale and time, reflecting the current state of his environment".

The characteristic trends of metamodernism are the appeal of artists to recently unpopular materials (for example, clay, stones, wood and metal) and at the same time — the transformation of reality into media reality.

Similar trends are particularly acute in the Science-Art (scientific art) movement, which is characterised by an organic combination of traditional expressive methods with scientific and research; an artistic way of presenting scientific data and inventions that acquire aesthetic value in the process of presentation; the development in many areas of modern science (for example, bio-art, etc.). The tools of scientific art are living (for example, living organisms, bacteria, organic processes) and inanimate material (algorithms, digital tools, electronic devices, etc.). Usually, the representatives of the "scientific art" are scientists who have the appropriate competencies in certain disciplines and the ability to imaginative thinking and creative statements.

Thus, Science-Art is a transdisciplinary field formed at the intersection of science and art — a field within which conditions are created for the fruitful synthesis of discursive thinking and intuitive judgement, numerous and usually successful attempts are made to adapt the methods of natural and exact sciences to create scientifically based art, and art methods to form new scientific theories.

One of the most famous representatives of Science-Art, in particular one of the founders (2000) of its most impressive direction — BioArt, teetering on the edge of aes-

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thetically acceptable, is the Brazilian-American artist and professor E. Kac, known for his trilogy: the *Genesis* (1999), *GFP Bunny* (2000) and *Eighth Day* (2001) projects.

The subject of the artist's research in the *Genesis* is the genetic structure of organisms and the ability to rewrite the text of DNA — as part of the project, he wrote down the text from the Bible with the help of nucleotides in the genome of bacteria: "Let man have dominion over the fish of the sea and over the fowl of the air and over everything living that lives upon the Earth" (1:26). E. Kac translated this passage into the Morse code, and converted it into the DNA code (the letters T, C, A, G), then introduced a new DNA of the bacterium and created a new species of living things called "Genesis". The object of art was the presentation of bacteria in a test tube and the projection of videos in the art gallery and on the Internet.

As part of the *GFP Bunny* project, E. Kac created the bioluminescent rabbit Alba, which glows in ultraviolet light (the artist combined the fluorescent jellyfish protein and a rabbit cell), and the *Eighth day* project, according to the author's idea, symbolised a new act of creation, nature changed genetically in the process of human technological progress.

A special place among the scientist's art projects is occupied by the *Edunia* project, presented in 2003. Seeking to creatively witness the crossing of interspecific boundaries, E. Kac grew a plant with its own genes: with the help of biotechnology, he added his own DNA to the petunia, which gave the plant a clear pattern of red lines on the flower, resembling the human circulatory system.

According to researchers, this project has become "a living (literally) manifesto of overcoming the hierarchical structure of life" (Gajewska, 2012, pp. 106–107).

Philosopher and critic of modern aesthetics M. Bakke (2011) notes: "On a symbolic level, this aspect of artistic realisation is of the greatest importance, because a human antibody that evolved to be hostile to strangers becomes integrated into a foreign body. Hence, this is not a case of competition between life forms, but complicity in materiality, manifested at the molecular level of life (p. 123).

The *Natural History of the Enigma* BioArt project, which includes *Edunia*, large-scale sculpture, photographs, graphics, seeds of animals and plants, cards with a description of the project, is "an art project in which the artist's action takes a strange and radical form of "humanisation" of the inhuman other" (Bakke, 2011, p. 123).

One possible interpretation of the project is an attempt to provoke viewers to rethink the boundaries between humans and plants. In this sense, *Edunia* is intended to remind people that they are part of an evolving nature, and that this heritage has been recorded in human genes. The artist decided to combine parts of his biological system with an ornamental plant, which not only undermines the Aristotelian and Judeo-Christian traditions of the hierarchical structure of living organisms but also contradicts the stereotypical belief that hybridisation can only have negative consequences. *Edunia* is not only aesthetically appealing, but more importantly, it is a living (literally) manifesto of violation of the hierarchical structure of beings. From this point of view, Kac's project fits into the intellectual trend known as posthumanism, whose supporters note the need to shift the focus from intellectual issues and attitudes that emphasise the privileged position of a person in the world to non-anthropocentric attitudes.

An equally prominent representative of Science-Art is Marta M. de Menezes, a Portuguese biologist, and artist who explores the opportunities offered by contemporary

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biology working with biology and biotechnology as new art media, seeking to incorporate biological material as a transmission of the artistic discourse.

In particular, the *Nature?* project demonstrates the possibilities of changing the pattern on butterfly wings for artistic purposes. This was achieved by interfering with the normal development of the wing, causing the development of a new pattern that has never been seen before in nature — butterfly wings consist exclusively of normal cells, without artificial pigments and scars, but are created by an artist. An artistic intervention does not lead to genetic changes, so new patterns are not passed on to the next generation of modified butterflies. The artist's works are an example of art with a lifespan similar to that of a butterfly, an example of what is both art and life ("Nature", n.d.).

Using classical elements in innovative configurations, artists create original works of contemporary art.

Conclusions

Current trends in the development of visual culture demonstrate the desire to create irrational experiences, and new contemplative or bodily experience in the process of direct immersion in the atmosphere as an emotional state that corresponds to the concept of metamodernism.

The characteristic trends of metamodernism are the appeal of artists to unpopular materials and at the same time — the transformation of reality into media reality. Such tendencies are especially acute in Science-Art, which is characterised by an organic combination of traditional expressive methods with scientific and research ones; an artistic way of presenting scientific data and inventions that acquire aesthetic value in the process of representation; the development in many areas of modern science.

The study revealed that Science-Art is a current cultural trend of the active interpenetration of scientific research and artistic practices, characterised by a new aesthetics that is directly related to the philosophy of contemporary art.

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SCIENCE-ART В КОНТЕКСТІ ТЕНДЕНЦІЙ РОЗВИТКУ МЕТАМОДЕРНІЗМУ

Соломатова Вікторія Василівна

Кандидат історичних наук, доцент,
ORCID: 0000-0003-0597-6347, vsolomatova@ukr.net,
Київський національний університет культури і мистецтв,
Київ, Україна

Мета статті — виявити особливості розвитку сучасного напрямку «science-art» крізь призму тенденцій метамодернізму. Методи дослідження. Застосовано метод теоретичного дослідження, аналітичний, історико-культурний, системно-структурний, типологічний метод, а також метод культурологічного та компаративного аналізу що дозволило виявити основні тенденції метамодернізму та дослідити розвиток сучасного напряму «science-art». Наукова новизна. На основі культурологічного аналізу розглянуто концепцію метамодернізму в контексті нової художньої чуттєвості, характерної для сучасних напрямів мистецтва, що не відповідають естетиці постмодернізму. Досліджено напрямок «science-art» на прикладі діяльності Е. Каца (проєкти проєктів «Genesis», 1999 р., «GFP Bunny», 2000 р., «Eighth Day», 2001 р.) та М. де Менезес (проєкт «Nature?») та виявлено особливості його розвитку. Висновки. Сучасні тенденції розвитку візуальної культури демонструють прагнення створювати іраціональні переживання, новий споглядальний або тілесний досвід в процесі безпосереднього занурення в атмосферу як емоційний стан, що відповідає концепції метамодернізму. Характерними тенденціями метамодернізму є звернення митців до непопулярних матеріалів та водночас — перетворення реальності на медіареальність. Подібні тенденції особливо гостро відчуваються в напрямку «science-art», що вирізняється органічним поєднанням традиційних виражальних методів з науковими

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і дослідницькими; художнім способом репрезентації наукових даних та винаходів, що набувають естетичної цінності в процесі репрезентації; розвитком у багатьох напрямках сучасної науки. Дослідження виявило, що «science-art» — актуальна культурна тенденція активного взаємопроникнення наукових досліджень та художніх практик, що характеризується новою естетикою, що безпосередньо пов'язана з філософією актуального мистецтва.

Ключові слова: метамодернізм; «science-art»; візуальна культура; культурна тенденція; медареальність